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MARCH 2023

The Style Issue

Delightfully decadent designs
to bring a spring to your step



Philippe Parreno's monster flower
Véronique Nichanian's Hermès homme
Liam Lee's felted fantasies







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Spring Summer 2023
Photographed by David Sims



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MARCH



DESIGNER LIAM LEE WITH SOME OF HIS COLOURFUL FELT CREATIONS IN HIS BROOKLYN STUDIO, SEE PAGE 102

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photo Giovanni Gastel

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MARGARET HOWELL ▲
Designer

Kick-starting our new At home with series (page 100) is pioneering British designer Margaret Howell, who has been producing her unique brand of understated utilitarian clothing for more than five decades. She tells us about what inspires her, from collecting pebbles to her father's Levi's 'Big E' jeans. Also known for her homeware range, Howell has worked with Ercol and Anglepoise, and recently reissued Marcel Breuer's tables for London's Isokon building.



BEN PERDUE ▲
Writer

The London-based creative director and writer interviewed DJ Yasmina Dexter for us (page 078). 'I've been a fan of Yasmina for years – I used to spend hours listening to her mixes trying to identify the records she was sampling,' says Perdue. 'Cherry-Coloured Funk by Cocteau Twins got stuck in my head for weeks thanks to her. Not many DJs can play Coil followed by Black Sabbath to a fashion crowd and get away with it.' Perdue has just started selling earrings with his new project Stud (@studlondon).

MELANIE + RAMON ▼

Photographers

The Paris-based duo have combined their years of experience in art direction (Melanie Lyon) and photography (Ramon Escobosa) for leading brands to pursue an organic and poetic approach to fashion and still-life imagery. This month, they shot our In Fashion story (page 047). 'We wanted to make each accessory – a red bag or mirror shoes – the hero of the shot,' they say. 'With the shapes and textures, we tried to express a particular moment when your accessory reveals a little bit of your inner self.'



**MOLLY MANDELL
AND JAMES BURKE** ▼
Writers

Now based in Marfa, Texas, this creative duo have just returned from a stint in Mexico City (page 110). 'It's always a pleasure to write about the city we used to call home,' they say. 'It's the people that make a place, and it's such a joy to watch great things unfold for great people.' The pair recently contributed to two Gestalten books and are currently developing a residency programme exploring US-Mexico border culture.



HOLLY HAY ▲
Photography director

A regular lecturer at Central Saint Martins and London College of Fashion who also works for leading luxury brands, Hay has made herself indispensable since joining our magazine five years ago. 'The March Style Issue is a special one for me; it's the first I worked on when I joined Wallpaper*,' says Hay. 'I get to work very closely with our brilliant fashion director Jason Hughes, who constantly surprises me with his openness for what we can push photographically.'



NIALL O'BRIEN ▲
Photographer

The work of the Dublin-born, LA-based O'Brien is rooted in reportage. This month, he shot our menswear story (page 146) at a midcentury gem in the San Fernando Valley. 'I had forgotten how much fun a UK production is,' he says. 'Ben [Schofield, the fashion stylist] was a good laugh on set. We kept it simple, with the architecture and light leading the photography choices.' O'Brien is currently working on a series based on LA's 405 freeway, and is seven years deep in a project on Guildford in the UK.



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EDITOR'S LETTER



Free spirits



Newsstand cover

Photography:
Nicole Maria Winkler

Fashion: Jason Hughes
Dress, £880, by Sportmax. Shoes, price on request, by Acne Studios. Earrings, £1,550, by Sophie Bille Brahe. Tights, £23, by Falke

Above, *House of Prototypes*, by Lucy McKenzie, part of the 'Approval of the Committees' show at London's Cabinet Gallery, see page 120

In *House of Prototypes*, a five-panel artwork by contemporary British painter Lucy McKenzie, we see the journey of a dress being made under the Soviet system of fashion, a regimented process that involved inspection by a committee of party officials (gathered under the watchful eye of Stalin's portrait). Happily, today's fashion designers are no longer encumbered by such bureaucratic nonsense, but given McKenzie's interest in the dynamics of fashion, we decided to stage our womenswear shoot at her recent London exhibition, 'Approval of the Committees'. Her tableaux, combined with the thoughtful lens of photographer Nicole Maria Winkler, expert styling by our fashion director Jason Hughes, and the striking poses of supermodel Hannelore Knuts, form the perfect showcase of the S/S23 collections.

This being our biannual Style Issue, we worked on a big menswear story, too, shot at a midcentury modernist home, in California's San Fernando Valley, that once belonged to Bing Crosby's manager. It was recently refreshed by local architecture studio (and Wallpaper* Design Awards 2023 winner) Woods + Dangan – breezy looks and sunny blue skies to tide us over as we await the arrival of spring.

Alongside a healthy helping of big names – Margaret Howell launches our At home with Q&A series, Philippe Parreno recalls his 'monster flower' set for Louis Vuitton womenswear, and Albert Kriemler introduces Akris' retail overhaul by David Chipperfield Architects – we present an array of exciting emerging talents. We round up six new brands that are shaking up Milanese fashion, try on rising star Matthew Adams Dolan's capsule collection at Italian denim label Jacob Cohën (and discover their plans for further collaboration), call on New York designer Liam Lee ahead of two solo exhibitions of his felted fantastical forms, and pay a housewarming visit to London designer James Shaw, who personally built and put together every element of his new home, including his signature extruded plastic forms in dreamy pastel shades.

Add to that a brand profile of Danish eyewear legend Lindberg, an exclusive first look at Mercedes-Benz's quilted automotive sculpture (a joint effort with Moncler, inspired by the Italian brand's puffer jackets), and a tantalising tour of the weird and wonderful offices of Parisian creative agency Art Recherche Industrie, and you have a superlative snapshot of the season ahead.

Finally, don't miss our eight-page feature dedicated to Hermès menswear, where artistic director Véronique Nichanian reveals the key to creating the classics of tomorrow. As she tells our fashion features editor Jack Moss, 'fashion should be light and fun. I want to bring happiness to people – in the sensuality of the fabric, or the colour, or something that makes you say "wow"'. We hope this issue has the same effect.

Bill Prince, Acting Editor-in-Chief



Limited-edition cover

Photography:
Nicole Maria Winkler

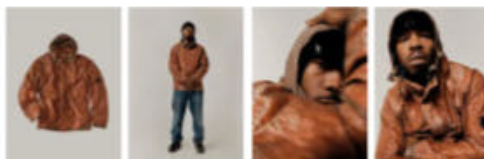
Fashion: Jason Hughes
Jacket, £6,700, by Prada. Bra, £55; tights, £110, both by Victoria Beckham. Gloves, £150, by Sportmax. Earrings, £225, by Completedworks, see page 120

Limited-edition covers are available to subscribers, see [Wallpaper.com/sub23](https://wallpaper.com/sub23)



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Kan-D
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For SS023, C.P. Company has chosen to photograph four people from very different backgrounds for whom wearing, buying, selling, studying the brand's clothing has intersected with experiences of cultural interest. These four people, their stories and personal style are representative of C.P. Company's unique ability to use the materiality of clothing to interact with social ferment and innovation.

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18K King Gold and black ceramic case.
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Top; trousers, both price
on request, by Missoni

For stockists throughout,
see page 161

IN FASHION

A chest-covering corsage. A blown-up zipper. A pair of high-shine shoes.
The S/S23 collections, in 12 definitive objects and looks, capture the mood of the season ahead

Photography Melanie + Ramon *Fashion* Jason Hughes

Models: Clementine at Wilhelmina, Bangali at Models 1. Casting: Svea Casting. Hair: Anna Cofone using Oribe.
Make-up: Victoria Martin using Laura Mercier. Manicure: Ami Streets using Chanel La Base and La Crème Main.
Photography assistant: Joseph Conway. Digital operator: Alexander Brunaoci. Fashion assistant: Kris Bergfeldt

STATIC VISION

New Missoni creative director Filippo Grazioli's debut womenswear collection sees the designer riff on the house's signature stripes and zigzags. Vivid colour predominates, interspersed with black-and-white pieces, their distorted prints evocative of TV static.



This page, dress, £1,195,
by Christopher Kane

Opposite, top;
sunglasses, both price
on request, by Dior

IN THE CLEAR

‘A celebration of the beauty and complexity of the human body,’ says Christopher Kane of his latest collection. A stream of pieces in clear PVC – some decorated with anatomical drawings – continue Kane’s penchant for sensually-charged subversion.

OUTDOOR PURSUITS

Kim Jones looked to nature for inspiration for Dior menswear. Accessories are primed for outdoor pursuits, whether colourful trekking boots, latticed gardening hats or sleek wraparound sunglasses, rendered in Jones' typically futuristic style.



Belt (worn as top),
£875; trousers, £4,500,
both by Louis Vuitton



SIZED UP

Nicolas Ghesquière has taken Louis Vuitton's most recognised elements, such as the monogram and luggage tag, and supersized them. Case in point: the fist-sized zippers, appearing on trousers and bustiers, are the largest the house has ever manufactured.

CRAFTED WITH CARE

CH46-CH47

Hans J. Wegner

1966



Simplicity and natural materials are at the heart of Hans J. Wegner's iconic furniture designs. His sense of detail and willingness to rethink design led to iconic pieces free from passing trends but made to last for generations. The elegant CH46 and CH47 dining chairs from 1966, which exemplifies Wegner's ability to staying relevant for the future, are carefully crafted by the skilled woodworkers at Carl Hansen & Søn in Funen, Denmark.

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Trousers, £4,100; bag,
£2,650, both by Fendi



CARRY ON

Fendi's menswear collection is defined by juxtaposition, eclecticism and play. Bags are equally diverse in design: from frayed-edge denim baguettes and cow-print shoppers to this sporty logo-emblazoned cylindrical holdall.

This page, necklace, £3,300,
by Celine Homme

Opposite, bag, £2,155,
by Ferragamo



GOLD RUSH

This chest-covering necklace mimics the shape of a vast Alexander Calder-inspired shimmering gold mobile, designed by Celine creative director Hedi Slimane, which dangled over the runway at the Celine menswear show at Palais de Tokyo in Paris.

RED ALERT

Marking the arrival of British designer Maximilian Davis, Ferragamo's accessories begin with house hallmarks – like this sleek riff on the 'Wanda' bag in the same carmine red that serves as the backdrop of its Peter Saville-designed logo.



Top, price on request; skirt,
£1,750, both by Loewe



IN FLOWER

‘A product of nature that looks like an object of design,’ says Jonathan Anderson of his fascination with the anthurium, which appears throughout his collection for Loewe, whether sprouting from a pair of shoes or blooming from a dress.



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HERNO

Tunic, £535, by Homme
Plissé Issey Miyake



PLANT LIFE

The uniform pleats of Homme Plissé Issey Miyake are enlivened by colour and print, including vivid reed-like decorations that creep up knee-length tabards or across bomber jackets, part of a wider collection inspired by flowers and vases.

NEW NORMAL

Miuccia Prada and Raf Simons describe their latest collection for Prada as being 'between delicacy and roughness'. Ladylike garments are crumpled or ripped, while quotidian pieces, like a white jersey T-shirt, are adorned with twisted satin flowers.



This page, shoes, price on request, by Bottega Veneta
Opposite, shirt, £1,650; top, £890, both by Prada



MIRROR IMAGE

An array of footwear options accompany Matthieu Blazy's collection for Bottega Veneta, which moves between the 'archetype and the individual'. A flash of glamour is found in these mirror-shine pumps, featuring gravity-defying sculptural heels.

Jacket, £1,100; trousers,
£470, both by Paul Smith



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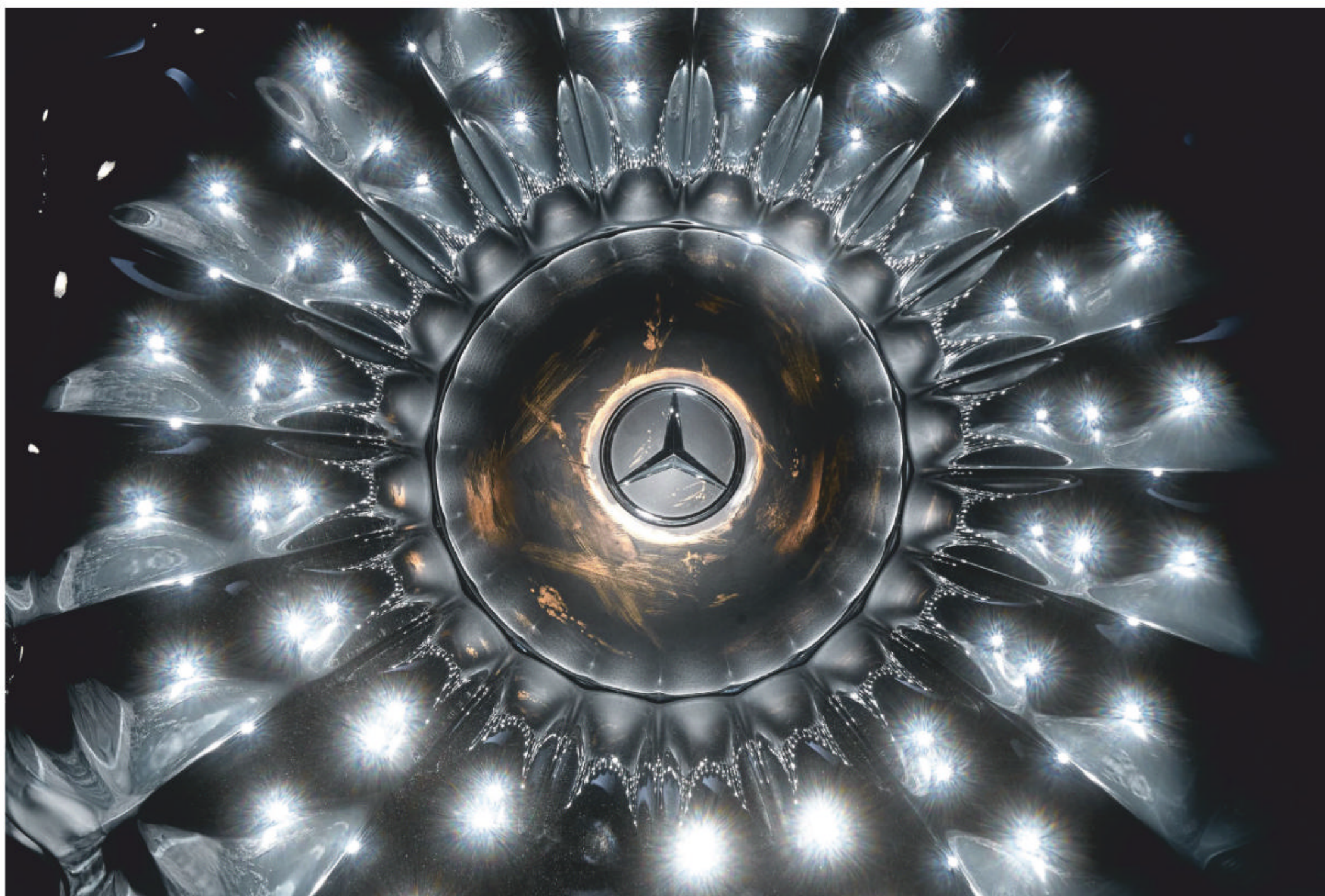
The relaxed cut of 1980s tailoring provides the silhouette for Paul Smith's menswear, which centres around the suit in an array of colourful hues, from cobalt to pistachio. 'It used to equal a formal occasion, but now the suit is cool again,' says Smith.



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Mercedes-Benz is comfortable in its own skin. From the invention of the combustion engine at the tail end of the 19th century through to today's focus on electrification, the German manufacturer has been at the heart of the changing look and feel of mobility.

Gorden Wagener, the company's chief design officer since 2008, has stewarded its vast and diverse portfolio through fast-evolving consumer desires, legislative shifts and technological changes. At the same time, he has overseen the conceptual visions that drive the company forwards, as well as the design team's expansion into non-automotive projects.

Partnerships are a crucial spoke in the circular world of luxury product design. 'We only do very select partnerships, like the one with Virgil Abloh,' says Wagener. 'It's about discovering what we have in common with another brand.' The final fruits of this particular collaboration only surfaced after Abloh's death in 2021, having begun with a radically customised G-Class the year before (W*257). The end result was a dramatic conceptual off-roader, dubbed Project Maybach. This pairing certainly pushed the envelope for Mercedes, and although the cars themselves were ostentatious, they were still recognisably practical and rooted in real-world requirements. For the company's newest partnership, with Moncler, these

considerations have been gleefully thrown to the wind. Instead of creating a concept car or an extreme custom piece, the collaboration has resulted in a striking piece of automotive sculpture.

Dubbed Project Gravity throughout its gestation, the piece, which, at the time of press, has yet to be officially named, marks a departure from conventional Mercedes design visions. For a start, there's a real sense of humour at work; this is not a staid homage to the Italian fashion house's aesthetic, but a playful piece of contemporary art that splices two iconic shapes into a single radical form.

Starting with the form and proportion of an original G-Wagen (not the revised and overhauled second generation that debuted in 2018), the design team added a salute to Moncler in the form of vast balloon tyres, an oversized pick-up bed and a stylised zipper. 'I asked myself what Moncler was about,' says Wagener. 'And for me, it's the classic puffer down jacket. I love full, rich surfaces, and these jackets absolutely embody this.' The tyres and cabin have been shaped to resemble expanded Moncler jackets, formed from prominent quilted pocketing that stands in stark contrast to the rectilinear form of the G-Wagen itself.

Wagener says that the overall vision of the piece came out of their earliest visualisation sessions. 'We called it Project Gravity not just because it was 'G' »

Above and opposite, a partnership between Mercedes and Moncler has resulted in a striking piece of automotive sculpture with vast balloon tyres and quilted detailing

Photography: Thibaut Grevet

Lunar module

Moon landings, monster trucks and Moncler's down-filled jackets are the driving force behind its partnership with Mercedes-Benz

WRITER: JONATHAN BELL





Even though there's no interior, the roof and rear are bisected by a massive zipper. 'The entire piece almost resembles a giant handbag'

for G-Wagen, but because the aesthetic was influenced by the Apollo mission,' the designer recalls. 'We created visuals showing the car as if it was the command module floating down on big parachutes having just returned from the moon.' The G-Wagen itself is not a real car body, but a carefully scanned vintage bodyshell reproduced in thin, lightweight material, finished with a patina that Wagener describes as being 'like an old Leica camera, with a worn surface showing the metal below'. He says, 'We have combined this almost vintage approach with the futuristic silver of the quilting, which evokes the silvery foils that insulate satellites in orbit as well as high-tech emergency blankets.'

Even though there's no interior, the roof and rear are bisected by a massive zipper. 'The entire piece almost resembles a giant handbag,' says Wagener. 'The zipper looks like a tow hook that could pull a freight train.' There are other obvious visual antecedents, ranging from American monster truck culture through to the big-wheeled G-Class G 500 4x4² concept from 2020, not to mention the ongoing revival in all things related to space exploration and rocketry. 'We're even thinking about creating an animation of the car bouncing around on the moon,' says Wagener.

The designer acknowledges the piece owes a debt to fine art practice, not least the work of Jeff Koons' balloon animals and oversized vitrines. 'The piece is

totally glossy and over-exaggerated,' Wagener says, pointing out that Mercedes has been involved in several art projects under his tenure. These include the *Aesthetics* series of sculptures, which pare automotive designs down into simplified shapes, both as a homage to the past and a nod to future forms.

There's not a lot of streamlining and simplification in the Moncler project, a decision that reflects the tough and enduring character of the original G-Wagen. First introduced in 1979, the Geländewagen began life as a military utility vehicle before finding favour among design aficionados of an increasingly luxurious bent. 'It's an icon, and icons are very important because they create a sense of luxury,' says Wagener. 'The G-Class is probably our strongest icon, but you still have to treat it carefully. We were very respectful when we redesigned it, while still bringing it into a new age.'

Once it leaves the studio, the piece will be shown at London Fashion Week and possibly travel further afield in its mission to disseminate the shared vision of Mercedes and Moncler. As for further developments in the partnership, Wagener won't be drawn, saying only, 'It's not just going to be about a single art piece.' As visions go, it's out of this world. ★

Project Gravity will be unveiled on 20 February as part of Moncler's Mondogenius show at London Fashion Week, [mercedes-benz.com](https://www.mercedes-benz.com), [moncler.com](https://www.moncler.com)

Above, the project features a scanned vintage bodyshell with a patina 'like an old Leica camera, with a worn surface showing the metal below'



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Fashion

This page, jacket, £610; blazer (tied around waist), £800; jeans, £370, all by Jacob Cohën by Matthew Adams Dolan. Boots, available to rent from Costume Studio, costumestudio.co.uk

Opposite, top, £425; jumpsuit, £1,055, both by Jacob Cohën by Matthew Adams Dolan. Boots, as before





JEAN GENIE

American denim culture meets
Italian craftsmanship in the
new Jacob Cohën by Matthew
Adams Dolan collection

PHOTOGRAPHY: GRACE DIFFORD
FASHION: NICOLA NERI WRITER: JACK MOSS



Left, jacket, £610,
by Jacob Cohën by
Matthew Adams Dolan

In 2020 – Fenty would shutter its fashion brand in 2021 – Dolan began to spend much of his time in Italy to foster closer links with the suppliers for his eponymous label. It was part of the reason a possible collaboration with Jacob Cohën appealed, as it would allow access to its factories and mills, the pinnacles of denim creation in the country. ‘Jacob Cohën’s core business is denim, obviously, so it’s at the forefront of manufacturing. It was an experience for me to learn and to evolve – that was the biggest draw.’

The resulting collaboration began with Tommasi Bardelle inviting Dolan to her showroom. ‘He came here very humbly; he tried to really put himself into the brand,’ she says. ‘I really appreciated that he didn’t come here telling me to change everything.’

‘From the beginning, it has really been a collaboration in every way,’ says Dolan. Tommasi Bardelle continues: ‘It was very fluid. We both just said: let’s try. He’s free to draw whatever he wants. But he has that respect, and I respect his work.’

The capsule collection, released as part of Milan Fashion Week S/S23, once again sees Dolan hone in on American archetypes – in particular, a riff on the Western denim shirt, scalloped along the collar and chest pocket and available in various coloured washes. A version of the shirt even comes in delicate organza (the piece is one of Tommasi Bardelle’s favourites – ‘it’s part of the denim world, but doing something unexpected’).

‘Denim was always a starting point,’ explains Dolan. ‘But there was also the idea of looking at pieces not traditionally associated with denim – things that were maybe more delicate and feminine.’ Pieces such as a short-sleeved jumper with matching skirt, its raised knit evocative of lily of the valley flowers (see previous page). ‘I think he worked on it for 35 days,’ laughs Tommasi Bardelle. ‘It was something else. But he’s transmitting the savoir-faire of Jacob Cohën, which is really based on craftsmanship.’

Dolan credits such attention to detail to his mother, who, growing up, would hand-stitch communion dresses and nightgowns. ‘She used to spend hours hand-sewing pin tucks, or embroidery,’ he recalls. ‘I liked the idea of putting that onto something mundane, like the trucker [jacket].’

When asked whether the collaboration might continue, Tommasi Bardelle smiles conspiratorially. ‘You’re the first person I’m telling this to – I’ve asked Matthew to take over the womenswear line from S/S24.’ As we speak, they are working on the collection. ‘It’s always good to explore opportunities like this to their fullest potential,’ says Dolan. ‘There’s always more to learn from each other.’

‘We are still testing each other, expanding our collaboration little by little,’ concludes Tommasi Bardelle. ‘We’ve had great ideas, and maybe we’ll have other great ideas coming up. Let’s make the most of it.’ ★ jacobcohen.com, matthewadamsdolan.com

Having spent three seasons reinvigorating the fashion-focused womenswear line at Jacob Cohën – the Italian luxury denim label founded in 1985 – artistic director and president Jennifer Tommasi Bardelle was insistent on the need for ‘freshness’. ‘Jacob Cohën is a very elegant brand, but it required that kick to move into the fashion world,’ she says. ‘And in order to do this, I needed someone younger than me.’

So Tommasi Bardelle – who began her role after the death of her husband Nicola Bardelle, the son of Jacob Cohën founder Tato Bardelle, in 2012 – asked her team to find ten emerging designers for a then-undefined project. Location or credentials were unimportant; Tommasi Bardelle simply desired a fresh voice that chimed with her own vision for the label. Only one stood out: American designer Matthew Adams Dolan, who rose to prominence with his eponymous New York label before collaborating with Rihanna on her LVMH-backed fashion house Fenty.

‘I knew immediately, without even talking to him,’ says Tommasi Bardelle, ‘just from what I saw in his portfolio, and his personal history. I loved what he had done for his own brand. The shapes were very elegant but

contemporary at the same time. This is what I wanted for Jacob Cohën.’

Boston-born Dolan – who grew up in Australia with stints in Japan and Switzerland – founded his label in 2014, on graduating from the MFA programme at New York’s Parsons School of Design. His early collections drew on archetypal American garments – jeans, workwear, Western shirts, quilted throws – supersized or twisted into bold new forms (in 2019, he described his approach as ‘a new American folktale’). Central to this approach was denim. ‘I’ve always been drawn to the idea of denim being this democratic part of your wardrobe,’ says Dolan. ‘It’s easy to wear, it’s familiar – all these things that continue to draw people to jeans.’

Rihanna was an early adopter of Dolan’s work, having been introduced by the stylist Alastair McKimm, commissioning custom pieces and later asking him to assist on her Puma collaboration. Her patronage made him one of American fashion’s rising stars; he went on to show for several seasons as part of New York Fashion Week and was later nominated for the CFDA/Vogue Fashion Fund in 2018. He became lead consultant for the launch of Fenty by LVMH in 2019.

Model: Katie Johnson at Models 1. Casting: Svea Casting. Hair: Tosh at Streeters. Make-up: Jimmy Owen Jones at Julian Watson Agency. Manicure: Cherrie Snow. Set design: Lizzy Gilbert. Set assistant: Aliou Janha. Photography assistants: Max Glatzhofer, Benedict Moore. Fashion assistant: Stoyan Chuchuranov. Hair assistant: Leanne Millar



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MISSONI

PALETTE PLEASER

Gucci's 25H watch now comes in a series of scrumptious sorbet shades

Italian flair meets horological acumen in Gucci's newest additions to the 25H watch collection. Originally launched in 2021, the 25H family – named for former creative director Alessandro Michele's favourite number – marked both Gucci's centenary and the fashion brand's entrance into the world of high watchmaking. Cutting strong architectural silhouettes, the watches take their cue from luxury sports watch traditions, marrying classic principles, such as an integrated five-link stainless steel bracelet and slender profile, with a juxtaposition of textures. Here, the horizontal lines and distinctive interlocking G motif on the dial are rethought, imbuing the sporty design with colour, including, this season, sorbet shades from minty blue to candyfloss pink. ✱



25H watch in stainless steel, £1,450, by Gucci, [gucci.com](https://www.gucci.com)

Photography: Neil Godwin at Future Studios for Wallpaper*



Show time

Philippe Parreno and James Chinlund's circus-like 'monster flower' brought all the fun (and the freakishness) of the fair to Louis Vuitton

WRITER: AMY SERAFIN

Even before the *Squid Game* star HoYeon Jung opened the Louis Vuitton womenswear show last October, walking the runway in a white skirt and crop top with oversized zippers, the spectacle had already begun. On arrival at the Louvre's Cour Carrée, guests had discovered an enormous set with crimson red panels and spear-like 'stamen' emerging from the top.

Dubbed a 'monster flower', the set design was the work of French artist Philippe Parreno and Hollywood production designer James Chinlund. Nicolas Ghesquière, Louis Vuitton's artistic director of women's collections, had met Parreno about two decades ago. Both had long wanted to work together, and they exchanged ideas informally over the years. Last spring, Ghesquière invited Parreno to design the set for a show. On the day they met, Parreno's friend Chinlund, with whom he had already worked on two short films, was

visiting Paris, and Parreno asked him to join them. 'I thought it was a perfect coincidence,' the artist says. 'This project was born out of the three of us meeting.'

Chinlund, whose long and impressive CV includes films ranging from *Requiem for a Dream* to *The Batman*, describes his earliest collaboration with Parreno as 'one of the most exciting and fruitful artistic collaborations of my life'. He says, 'His ideas are so constantly surprising and inspiring to me. I studied under [conceptual artist] Michael Asher at CalArts, so I was deeply focused on the pursuit of making art with no object, freeing the ideas from the cycle of production. When I met Philippe, I realised that he embodied this ideal, and yet managed to maintain a relationship with the sublime and magic that made things feel alive and vital.'

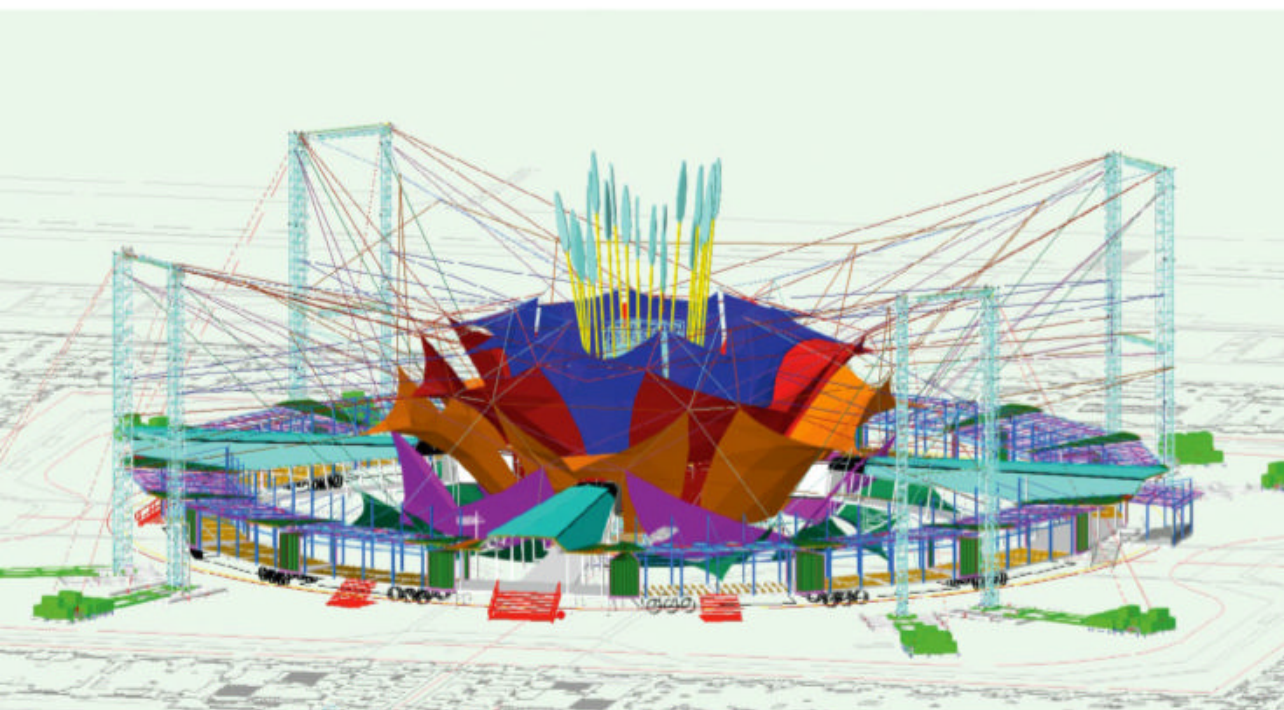
Parreno recalls that at their meeting to discuss the S/S23 show, 'Nicolas mentioned some keywords such »

Photography: Philippe Lacombe

Design

This page and opposite, rising more than 90ft high in the Louvre's Cour Carrée, the installation was made up of dozens of red nylon panels, arranged like the petals of a flower, with spear-like 'stamen' emerging from the top





as Siouxsie and the Banshees, baby dolls, and *The Rocky Horror Picture Show*. It was the idea of something being cute, yet strange and disturbing at the same time. He also talked about the idea of scale, with something that would normally be small, like a zip, becoming a much bigger and weirder thing.'

For Ghesquière, this was the first time that the staging of a show was conceived in synergy with the production of a collection. 'Philippe Parreno encouraged me to take an artistic approach, looking at the literal meaning of words and how fashion might reinterpret them.' The designer calls the collection 'playful and very direct'. He explains, 'I zoomed in on the functional elements of the women's wardrobe as a real transposition of the familiar gesture of enlarging an image on a smartphone. I also took a lot of details from previous collections; I deliberately highlighted

Top, designed in conjunction with the staging of the runway show, Ghesquière's S/S23 collection for Louis Vuitton featured oversized details and, like the stage set, riffed on the idea of 'threatening beauty'

Above, a sketch of the 'monster flower' installation. The cables reference the structure of circus tents but also the idea of restraining the central element

them because creativity is circular, it loops back. It's circular, much like the layout of Philippe's set: a luminous circle around this pulsating, strange flower.'

Parreno and Chinlund were intrigued by the fleeting nature and voyeurism of a fashion show, which reminded them of other, much less exclusive, cultural events. 'We'd been discussing for some time the idea of carnivals, funfairs, circuses and theme parks,' says Parreno. 'I'm fascinated by them – they are both fake and real, and evoke a nostalgic sense of lost or decayed spectacle. That tied into the ephemeral nature of the fashion show: something grandiose that lasts only about 12 minutes before vanishing.'

Sitting in the audience on the day of the event, it was hard to know where to look first. There was the clothing that played with proportions like a funhouse mirror; the flashing light bulb chandeliers that slid by on overhead tracks to the electronic beat of Wamdue Project; the slightly ominous scarlet 'petals' at the heart of the scene; the round mirrors that swivelled on their pedestals and reflected the models stomping past Janet Jackson, Jaden Smith and Charlene of Monaco.

The giant flower might have been a reference to Vuitton's iconic monogram and the sci-fi aesthetic of many of Ghesquière's silhouettes. 'For me, "monster" is the keyword,' says Parreno. 'This is a flower that has taken on the form of a monster, but has had its physical force constrained. James and I had a lot of references around cables and the idea of restraining the structure. This was really based on the idea of a circus, which sets up and performs, before moving on to the next destination.' Where to is anyone's guess. As Parreno says, 'This project belongs to no one in particular and to all of us at the same time, and for me that is why the image of this monster flower is particularly fitting – we have created something with a life of its own.' ★ louisvuitton.com



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MIXED FEELINGS

Yasmina Dexter's multilayered sonic assemblages form hypnotic backdrops to catwalk shows, art installations and after-parties

PHOTOGRAPHY: ANTONIO MINGOT FASHION: JASON HUGHES WRITER: BEN PERDUE

Yasmina Dexter is Shazam's worst nightmare. Also known as Pandora's Jukebox, Dexter layers up multi-textured soundscapes and mixes for fashion industry heavyweights that are impossible to decode. She assembles diverse genres, samples and original compositions with an artistry that pushes DJing into the realms of sound design. From Ferragamo catwalk shows and Rick Owens after-parties to sets at Paris club Cicciolina, her work is varied and shifting, but the constant is that extra emotional dimension you only get from music. 'Well, I am called Pandora's Jukebox for a reason,' she says over her first coffee of the day at home in Hackney. 'If you have to define what I do or put me in a box, it's going to be a box filled with unexpected things.'

Leaving her native Slovenia in 1991, Dexter discovered London 'when everything was cash in hand, underground music was still alive, and no one had phones'. Having grown up taping and editing chart compilations – electronica, Eurythmics and Prince in early-1980s Yugoslavia – as a precursor to DJing, she was welcomed by a UK club scene that was then devoid of female artists. Prince even reappeared on the playlist for her first residency at fetish night Torture Garden in 1998. But it was while working in production at London-based label Preen by Thornton

Bregazzi that fashion and music fused, after she offered to create a mix for its S/S01 show. 'We knew each other so they gave me total freedom, and I've learned that working with people who are open is the secret to a great soundtrack.'

'I want to bring something to the live experience. A different dimension that gets people scratching their heads. If the collection is about pastels and you play something sweet, it won't add much. But pastels with an industrial beat? That becomes interesting.'

In the chaos of getting a collection ready for fashion week, music can be an afterthought. So, given the industry's seasonal nature and extra resort shows, parts of the year get insanely busy. While planning a party set is not so different to a club night ('Acne Studios let me go as hard as Berghain'), catwalk soundtracks need the designer's input and a beat that models can walk to, roughly 115-120bpm. After submitting up to six hours of music for consideration, Dexter starts mixing the chosen tracks – remastering recordings to sound better live, then extending, looping and adding bass as her electronic dreamscapes take shape. From dramatic start to big finish.

'For three seasons now I've composed completely original sound designs in the studio for Lanvin,' she says. 'I might not read

music, but I use sounds like notes. My library of samples is gigantic, filed by feeling, based on what they evoke in me, not by genre.' Her intuitive approach is more suited to falling down digital rabbit holes in search of inspiration than crate-digging for obscurities, and reflects how she puts together her monthly NTS radio shows. Heading off on one tangent after another, she is led by instinct rather than nerdy obsession, finding new tracks without ever repeating herself.

This focus on engineering hypnotic new sounds is taking Dexter deeper into art and film, soundtracking original shorts by Fendi, working on Spanish dancer and choreographer Candela Capitán's performance piece *The Death at The Club*, and music for visual artist Maison Hefner's latest gallery show in Berlin. Her dream commission? A feature-length film score.

'You never want to get bored by DJing, or by music, so I switch things up,' she says. 'I'm selective about work because I want to feel emotionally connected to an idea. It has to hit me like a punch in the stomach; bring tears to my eyes. Fashion can be so polished, but I love working in that underground space where anything goes if it's genuine and done with feeling.' And no, she doesn't take requests. ★ yasminadexter.com, [@pandorasjukebox](https://twitter.com/pandorasjukebox)

Make-up: Joe Brooks

Yasmina Dexter, photographed at home in London. Shirt, £3,100; trousers, £2,950, both by Miu Miu. Earring, £405, by Goossens. 'Ultima Thule' glass, by Tapio Wirkkala, for Iittala

For stockists, see page 161





Left, above, 'Astratto Moirée' sisal wallcovering; sofa and stool seat in 'Ballroom' velvet; stool base in 'Parlour' velvet, all by Loro Piana

Left, below, 'Astratto Diamond' sisal wallcovering; sofa in 'Ballroom' velvet, both by Loro Piana

Soft power

Loro Piana Interiors' latest collection weaves together extensive textile research



Geometry and symmetry pervade Loro Piana Interiors' latest collection, unveiled at Paris Déco Off in January 2023. It is a gathering of refined materials including velvet upholstery, silk wallcoverings and Japanese igusa (the rush traditionally used to make tatamis), with each of its elements inspired by nature, its textures, colours and warmth.

Francesco Pergamo, director of Loro Piana Interiors, says the brand 'has always stood out for its expertise with natural fibres, which enable us to turn extraordinary raw materials into even more exceptional fabrics and accessories. In this case, we wanted to develop an especially original interpretation of the chosen fibres, and the result is a very polished collection with a modern, urban spirit.'

Among the new launches is the 'Gleaming Velvet' family of upholstery fabrics, which includes 'Ballroom', a versatile mohair velvet available in a palette of 20 hues, and 'Parlour', a cotton velvet with raised geometric patterns. Elsewhere, new wallcoverings in shiny raffia, jute and wool feature insulating and damp-resistant properties. Among them is the 'Astratto' series, which mixes sisal raffia with cotton to create four decorations: a solid colour, stripes, a moiré-effect print and a diamond pattern. Together, the collection combines tradition and artisanal expertise with sophisticated colour choices and a rich material palette enhancing its patterns. ✱ loropiana.com

Photography: courtesy of Loro Piana

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RUNWAY REVOLUTION

Meet six rising stars tearing up the catwalks of the Milan fashion scene with a fresh energy and creative spirit

PHOTOGRAPHY: GRACE DIFFORD FASHION: NICOLA NERI

VITELLI

A genderless knitwear label known for innovation and artistry, Vitelli has pushed the benchmark of sustainable manufacturing since it first launched in 2017, using textiles created from discarded yarns and selvedge, handpicked from deadstock fabrics. Says founder Mauro Simionato, 'For us, the sourcing always starts from the threads. Finding fabrics from knitting labs, yarn spinners and deadstock resellers is like a seasonal harvest. Since we create from what we source, the available leftovers dictate the design of our collections.' Take, for example, Vitelli's 'Doomboh' textile, a needle-punched, felted knitted fabric that

exudes a marbled, multi-dimensional effect, or its fine-gauge deadstock linen, which is treated with leftover cork powder to create a sort of knit-corduroy that is all natural, sustainable and water-resistant. These fabrics work well with Vitelli's embrace of Italy's 1980s Cosmic club scene, and the label's intricate, oversized silhouettes, often with seductive hoods and cowl necklines, exude a lived-in, languid quality that underscores both the finesse and durability of the textiles. 'The narrative behind the brand may be about youth culture, but the products speak the language of couture,' says Simionato. vitelli.eu



Katie wears top, €755; top
(worn underneath), €595; trousers,
€980, all by Vitelli. Wilfred
wears jumpsuit, €885, by Vitelli

Surfers and mermaids provided the starting point for the S/S23 collection of Andrea Adamo, who grew up in a house overlooking the beach in the Italian port city of Calabria. Befitting the aqueous inspirations, models walked through an ankle-deep pool, the designer's sensual silhouettes splashing in the water beneath. 'Water is an important part of my past,' says Adamo, who began his eponymous label Andreadamo in 2020, having worked for more than a decade at international fashion houses, such as Dolce & Gabbana, where he was head designer for celebrity and special projects. He is now one of a raft of emerging

designers placing inclusivity and body shape diversity at the heart of his work. 'The women who wear my clothes are smiling because they feel beautiful. They aren't covered up – I want people to express their bodies.' Adamo's S/S23 collection is perhaps his most complete yet, comprising boxy cropped tailoring, 2000s-tinged leather cargo trousers and webbed chainmail skirts, alongside a gamut of Andreadamo signatures – from strappy technical bra tops to undone knits, made to trace the line of the body. A series of glamorous dresses, in black, come with flourishes of sequins, 'like fish skin'. andreaadamo.it



Left, Katie wears cardigan, €478; skirt (worn as top), €2,426; bra, €75; trousers, €593, all by Andreadamo. Earrings, £225, by Completedworks. Adeline wears top, €372; top (worn underneath), €369; trousers, €556, all by Andreadamo

Opposite, Wilfred wears shirt, £410; shorts, £370; belt, £190, all by Jordanluca. Tie, available to rent from Costume Studio. Alexander wears cape, price on request, by Jordanluca



JORDANLUCA

Jordan Bowen and Luca Marchetto established Jordanluca in 2018, showing for several seasons in London before shifting their collections to Milan in 2022. Merging Marchetto's Italian heritage with the countercultural energy of Bowen's native London, the pair's visceral menswear collections often feature jarring elements that evoke teenage angst – whether a necklace evocative of rose thorns, thigh-high lace-up leather boots or voluminous patchwork jeans that drag along the floor in the wearer's wake. Their S/S23 collection, titled Sabotage, channels 'existential threats like madness, annihilation and grizzly,

premature death'. 'It's about Freud's death drive, re-enacted every day by millions of us as we're drawn irresistibly to 101 forms of self-destruction and dangerous pleasure,' say the designers, who showed the collection on an eclectic group of street-cast models. Of the decision to now show in Milan, the pair say they're energised by the city's growing creative scene, in both fashion and beyond. 'Milan has changed massively in the last few years,' they say. 'Italy is a huge part of our brand and business, and it's exciting to be part of a new wave of designers reimagining what it could be in the future.' jordanluca.com



Left, Alexander wears top, price on request; jeans, €300; belt, €235, all by Federico Cina. Shoes, £940, by Church's. Katie wears dress, €535; jeans, €300; shirt (around waist), €350, all by Federico Cina. Shoes, £385, by Ugo Paulon

Opposite, Alexander wears jacket, €680; trousers, €475, both by Act No. 1. Katie wears top, €325; skirt, €520, both by Act No. 1. Earrings, £2,900, by Tabayer. Rings, £425, by Completedworks

FEDERICO CINA

Federico Cina left his hometown of Sarsina, Emilia-Romagna, to study at the prestigious Polimoda in Florence and later apprentice for Brooks Brothers and Emilio Pucci, in New York and Milan respectively, but returned home to fulfil his dream of starting his own line. One reason for returning was to support its ecosystem, 'creating well-being and opportunities for businesses, artisans and people of our land,' as Cina puts it. The cultural heritage, craftsmanship and landscapes of Emilia-Romagna appear directly in his work, such as the grape, a symbol typical of prints from the region, or his S/S23 Salsedine collection,

referencing childhood memories of Adriatic beaches and marine colonies. He describes his brand as 'nostalgic and romantic, reinforced by the colours and shape of the garments, which support the storytelling of each collection and allow the audience to create a deep connection with our work and values'. The 2019 winner of Italian talent scout award Who Is On Next and nominated for the 2021 LVMH Prize, Cina shows at Men's Fashion Week in Milan, but has recently been experimenting with womenswear and considers his design genderless. 'I think gender should not restrict us to live the way we feel,' he says. federicocina.com

ACT NO. 1

One of the most hotly watched Italian fashion labels of recent times, Act No. 1 nods to the formative years and childhoods of its founders, Galib Gassanoff and Luca Lin, drawing from their respective Azerbaijani and Chinese heritages. The label has become known for its love of historical motifs, as well as its tailored suiting festooned with extravagant swathes of tulle and dramatic hybrids. 'The Act No. 1 aesthetic is about merging ethnic elements, taken from art, craft and antiques, with a new attitude and way of dressing,' says Lin. 'Returning themes are big ruffles creating volume, traditional Chinese prints, flower patterns taken from

ancient paintings and tulle.' For their recent S/S23 collection, Gassanoff and Lin made a compelling case for bridging ancient and new, presenting corseted denim pieces, sheer tulle bomber jackets and fluid silk separates painted with swirling traditional Chinese opera motifs and delicate landscapes that transcend gender norms. Like the sartorial hybrids it creates, Act No. 1 doesn't seek to resolve its elemental differences seamlessly, but rather enables its various aspects to coexist in juxtaposition. 'We embrace differences and push them to the limit. Inclusion is something we will never miss,' says Lin. actn1.com





Left, Adeline wears dress, £1,157, by Durazzi Milano. Bangle, £5,600, by Tabayer. Katie wears shirt, £688; trousers, £1,152; belt, £163, all by Durazzi Milano

For stockists, see page 161

Models: Katie Johnson at Models 1, Wilfried and Adeline at Xdirectn, Alexander Carey-Morgan at Tomorrow Is Another Day

Casting: Svea Casting

Hair: Tosh at Streeters

Make-up: Jimmy Owen Jones at Julian Watson Agency using Dior Forever Foundation and Capture Totale Super Potent Serum

Manicure: Cherrie Snow

Set design: Lizzy Gilbert

Photography assistants: Max Glatzhofer, Benedict Moore

Fashion assistant: Stoyan Chuchuranov

Set assistant: Aliou Janha

Hair assistant: Leanne Millar

DURAZZI MILANO

‘Rationalism is one of my favourite artistic and architectural periods, and it has influenced my style the most,’ says Ilenia Durazzi of the 1936 building, in Milan’s Brera district, that houses her studio. Before starting her line in 2022, encouraged by artist Maurizio Cattelan, Durazzi had spent a decade in Paris, at Balenciaga and Maison Margiela. ‘Working for great maisons has developed my skills to follow a very strict schedule. Then, through experience, I’ve learned the art of prioritising. And I don’t panic, ever,’ remarks Durazzi, whose influences span Oscar Niemeyer, Greek korai sculptures, artists Carol

Rama and Roni Horn, composer Laurie Spiegel, and photographer Birgit Jürgenssen. Tailoring is a particular strength, and a lifelong fascination with horses and the equestrian world (she is a keen rider) fuels her ‘mix of elegance and rigour’. She considers fabrics as an artist would materiality: a knitted intarsia dress has pearls inserted by hand, while other technical fabrics, such as raffia jacquard, blend traditional techniques with a modern point of view. Every pleat and fold in her collections is thought out with the gravitas of an art historian, yet executed with lightness and Italian reverence. durazzimilano.com

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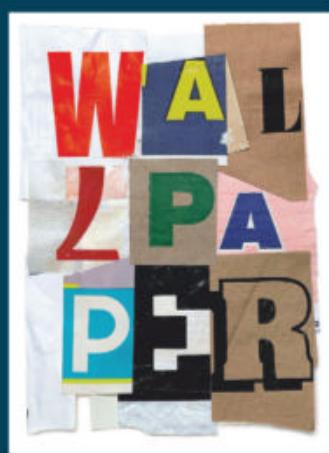
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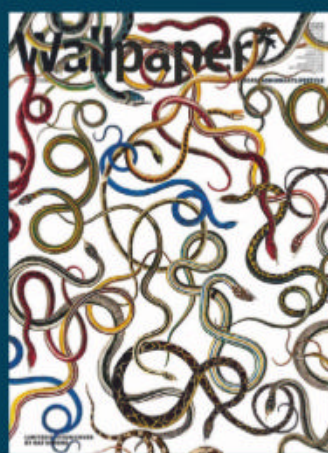
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Raf Simons
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David Hockney
W*154



Yayoi Kusama
W*159



Linder & Paolo Roversi
W*174



Julio Le Parc
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Wolfgang Tillmans
W*208



Do Ho Suh
W*216



Lorna Simpson
W*228



Isaac Julien
W*243



Virgil Abloh
W*257



Mark Bradford
W*267



Daniel Arsham
W*270



Apple Design Team
W*273



Helen Pashgian
W*276

FINE LINES

An ethereal new store concept by David Chipperfield Architects for Akris is rolled out from Washington to Tokyo

WRITER: ELLIE STATHAKI

Fashion, just like architecture, is about more than what meets the eye. Akris creative director Albert Kriemler knows this well: 'For me, fashion is not just visual; it is about feeling, it is tactile. In the end, we wear clothes on our skin. This is something you need to feel, not just look at. In interiors, as in fashion, it is always about material and fabrics first.' It was this intangible quality, this sense of elegance but also comfort and ease that Kriemler wanted to replicate in spatial terms when he embarked on the search for the right partner for a new series of concept stores for the century-old Swiss label. He soon found his perfect match in the studio of David Chipperfield.

Kriemler and Chipperfield have known each other for more than 20 years, having first met at a party in Zurich through a mutual friend, German architect Christoph Sattler. The British architect's 'sensitivity towards context and site specification', as well as his distinct balance of 'traditional requirements with a modern, minimalist design approach', were what attracted the Akris designer to offer him the commission. 'There is a sense of minimalist beauty and precision, a love of quality and functionalism in this new concept, which I can relate to,' Kriemler says. 'He is very experienced in dealing with existing structures, and that is what we need. When we look into new »

This picture, Akris' new Tokyo boutique, with a concept inspired by the work of Italian artist Bruno Munari. White shelves suspended from thin wires form subtle lines across the pleated panelled walls

Opposite, the minimalist store is located in the upmarket shopping district of Ginza



Photography: Sohei Oya



75th



令和に美味し
昭和の名店

すき焼
銀座らん月



日本橋ビル



すき焼・しやんしやん

J1-KUU

APHRODITE

Chapish



A-K-R-I-S



A-K-R-I-S



MATSUBARA & J1-KUU
APHRODITE
Chapish
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WESLEYMAN

A-K-R-I-S

CHA

CHAUMET



locations for our boutiques, we have to make compromises, because we do not build a house from scratch. David can reconsider old complex situations with the utmost respect – that is what I admire.’

Chipperfield, who famously kick-started his London practice by designing a series of stores for the likes of Issey Miyake, Kenzo and Equipment, is an experienced hand in the fashion world. Now the celebrated architect has additional offices in Berlin, Shanghai, Santiago de Compostela and Milan. The latter is helmed by Giuseppe Zampieri, the practice partner who also heads up the Akris project. ‘We immediately found common ground with Peter [Kriemler, president of Akris] and Albert Kriemler in our discussions about how to best represent Akris values,’ Zampieri says. ‘Materiality and craftsmanship with an international vision are the pillars of this Swiss brand. It was important to translate “Swissness” into something conceptual while avoiding cliché – an expression of heritage, precision and accuracy, celebrating the brand’s roots in Saint Gallen, one of the world’s leading textile centres.’

The practice is known for its ability to work with a brand and translate it into architectural space in an extremely tailored way. Here, highly refined architecture meets a deep understanding of fashion identities and the ever-changing needs of the particular market, Zampieri explains: ‘Through the years, our approach and language changed according to the evolution of the brands and of the wider industry itself. Our clients are increasingly characterised by a richer research into craftsmanship, as well as a greater attention to the local sourcing of materials. In recent years, fashion houses have come to us to develop an extremely adaptive store concept that can respond to their need for repetition in various locations.’

Launched to coincide with the fashion house’s centenary in 2022, a prototype of the new concept debuted in Washington DC in early May 2022, quickly followed by the Tokyo Ginza store the same month. Another, in Chicago, is currently in the works, due to open in the second half of 2023. The design draws on the pillars of the Swiss brand – materiality and craftsmanship. The architects found inspiration in Italian modernist artist Bruno Munari’s tensile structures, using the same technique as a device to craft space. The result is an interior that appears solid, but also delicate, almost floating, with



‘In interiors, as in fashion, it is always about material and fabrics first’



This page, the new Akris store in Washington DC features a curved glass façade (top) and walls lined with painted maple panels arranged to look like fabric pleats (above)

Opposite, grey limestone flooring and large columns form a muted backdrop to the suspended displays

white painted wood panelling serving as a background to a minimalist display system of taut steel cables and shelves. Akris’ signature material, ivory-coloured horsehair fabric, features in the fitting rooms.

Akris aims for timeless modernity, stresses Kriemler, who also counts Adolf Loos among his sources of architectural inspiration. The Austrian modernist also wrote fashion reviews, and Kriemler recalls how the architect once outlined that ‘a garment was modern when the person who wore it did not stand out’. This corresponds perfectly with Akris’ vision for collections that are *selbstverständlich* (natural, effortless and self-evident).

The new concept by David Chipperfield Architects certainly delivers on this approach – these spaces are a representation of the brand’s future. And what would the ideal Akris store say to its visitors? ‘That fashion is about the person first,’ says Kriemler. ‘That is why it is also important to us how women feel in our store. Our mission is to make a woman feel her best self through what she wears – determined and free so she can express her own personality and charisma. Fashion is a language, as we all know. But, first and foremost, it is a conversation between a woman, her body, and her clothes.’ ★ davidchipperfield.com, akris.ch

A photograph of a historic Parisian office space. The room features ornate wood paneling, a mezzanine with a dark metal railing, and a long desk with a green marble top. The desk is cluttered with papers, a green box, and a small globe. The floor is made of polished wood. The lighting is warm and ambient, with several pendant lights hanging from the ceiling.

French class

Parisian creative agency Art Recherche Industrie's new HQ translates a 19th-century landmark into a chic open-plan office worth leaving home for

PHOTOGRAPHY: YOUNÈS KLOUCHE WRITER: ROSA BERTOLI

Design

Formerly a restaurant, the building's 19th-century Gothic-style ballroom has become an open-plan office, with a rectangular shared desk surrounding a bespoke glass bookcase



Design



Left, on the mezzanine, accessed via a brightly-coloured staircase, below, furniture by USM contrasts with original Gothic-style features and gold mosaics

Opposite, the former Moorish boudoir is now a rainbow-hued brainstorming space

brand Touhami relaunched in 2014 with his wife Victoire de Taillac: under their direction, the former 19th-century pharmacy has become a cult brand combining innovative skincare with diverse aesthetic approaches that merge past and present.

Among ARI's recent clients are silverware specialist Christofle and LVMH-owned heritage leather goods company Moynat, as well as newly launched brands Simihaze Beauty and Gohar World. The agency also works on several in-house creative initiatives, which so far include a podcast, a magazine titled *Wam*, and a board game. Touhami's enterprising nature and his desire to work on every aspect of creation also prompted him to acquire a printing press in Switzerland (which he dubbed Société Helvétique d'Impression Typographique – the acronym is not casual) and one in Paris. 'Anything can be our thing,' says Touhami.

The 25-strong team operates from the Paris office, with satellites in Lausanne and Tokyo (Switzerland and Japan are key markets for Touhami's projects). 'When we found the building, the walls were mostly covered by 1970s interventions,' recalls Touhami. 'We tried to embrace the place: the restoration was done with the idea of keeping the 19th-century effect, to clean what we found, and add a modern side to it.'

The building originally housed Marguery, a restaurant that opened in 1860 and gave its name to a classic dish of sole in white wine sauce. Until its founder died in 1910, it was known as one of the city's most magnificent establishments – a magnet for artists, politicians and cultural influencers. 'Our exceptional ballroom seems to be a vestige of those glory days and has been home to a synagogue, a brothel and a cult,' explains Touhami. 'Many different energies, past and present, intersect and merge here.'

He and his team transformed the former galleried ballroom into a workspace wonderland: over 600 sq m and two floors, ARI's team works among Gothic-style statues, gilded panels, stained glass and expressive veneers. The original ballroom has become an open-space office, a rectangular shared desk enveloping a bespoke glass bookcase. A brightly-hued staircase leads to the mezzanine: originally a resting and viewing spot for tired dancers, it is now part of the office, with USM furniture creating a delightful contrast with the original features.

While some of the rooms appear as pristine spaces catapulted into the modern age straight from the 19th century, other areas of the building feature a much more »

Ask Ramdane Touhami what inspired him when creating his new office in Paris and he offers a succinct answer: 'Beauty'. Set within a 19th-century ballroom in Paris' 10th arrondissement, the space is a mix of old-world charm and colourful, contemporary interventions. 'I didn't have a vision for the space, I just improvised,' says Touhami of the interiors. 'I wanted to create a big, beautiful space for my team that would feel like a home.'

The grand office space is the headquarters of Touhami's art direction agency, Art Recherche Industrie (ARI), which he started in 2013 with the goal of 'advocating home-made and zero-outsourcing'. Its fields of operation include architecture, typography, graphic design, photography, writing and product, as well as 'development of brand philosophies and redefinition of identities'. Among its many and diverse projects is Officine Universelle Buly 1803, the beauty









‘The special and crazy thing about our office is that it confronts many aesthetics without ever clashing. Every space melts into another’

contemporary interpretation. Where he couldn't salvage the original interiors, Touhami infused the space with modernity and colour, creating a contrasting bright palette of saturated blue, yellow, green and red that he applied both to architectural features and new furniture. A fine example of this is a former Moorish boudoir, featuring aqua green walls and ceiling, a rainbow floor and modular upholstered seating where the team can brainstorm and have creative conversations.

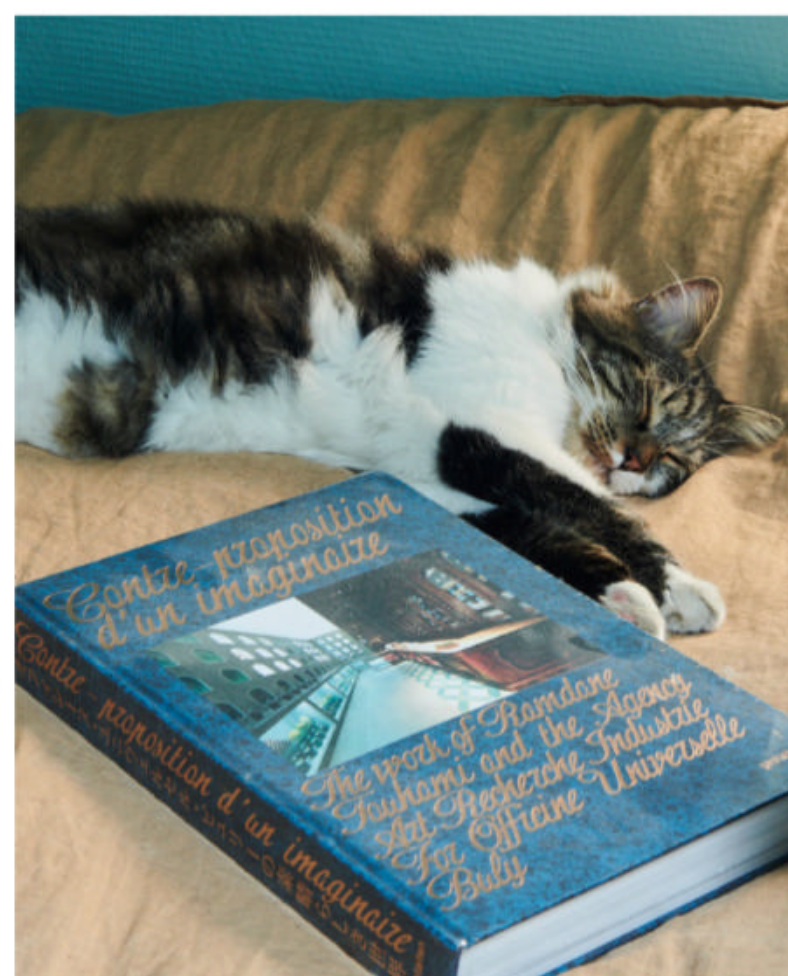
Touhami wanted the office to be as comfortable as possible for the team, so he hired a Japanese chef to work on ARI's gastronomic projects but also supply staff lunches. Always mixing business with pleasure, the office's basement also hosts two recording studios and a tennis court. ‘The special and crazy thing about our office is that it confronts many aesthetics without ever clashing,’ says Touhami. ‘Every space melts into another: different colours, shapes and textures make sure every step in our space feels extraordinary.’ ★

a-r-i.ch

This page, above, the new office's façade on Boulevard de Bonne Nouvelle in Paris' 10th arrondissement

Right, Touhami's cat Chat-Ri takes a nap next to the Japanese edition of *The Beauty of Time Travel*, (€50, Gestalten), a book about ARI's relaunch of beauty brand Officine Universelle Buly

Opposite, Touhami's office is filled with his favourite finds and design classics, with, from left, a dripping prop designed for a store project but never used; a Dieter Rams design for Braun (Touhami is a big collector); a Vitra poster; a mascot from a Japanese ice cream factory; a clock found in a flea market in Mexico City; and a 1970s Altec speaker



At home with

MARGARET HOWELL

In the first of a new series, we talk domestic bliss with the British designer, who splits her time between south-east London and a holiday home on the Suffolk coast

INTERVIEW: JACK MOSS

Can you tell us a little about your home?

I live in south-east London, but my neighbourhood is very leafy and green. There are ponds, Georgian terraces, graceful church spires, and a few hints of modernist architecture. I also really appreciate the independent butchers, fishmongers and bakeries that are all within walking distance.

Where and when do you find that you are most productive?

It can be anytime, anywhere. I get a lot of my written work done on my train journeys between Suffolk and London.

Where is your favourite place at home?

Relaxing in my little bathtub with a view of the setting sun on a summer's evening, listening to *In Tune Mixtape* on BBC Radio 3.

What do you collect?

I'm not the kind of collector who goes out looking for a particular type of thing. But every so often I find something that attracts me, usually on the beach, that could be the start of a collection. There was a time when I used to collect pebbles with patterns that resembled engraved numbers and letters.

What excites you about clothing?

Achieving the spirit and character of an idea. Getting the right fabric for

the right concept, and perfecting the proportions, fit and detail.

What are the ideal conditions for creating?

When I started my career in the early 1970s, I would put some music on, sit down with pencil and paper, and think: 'What would I like to wear?' and then start drawing.

Do you have any rituals?

I like to start the day with some form of outdoor exercise; walking, swimming or cycling. It gives me my fix for the day.

What are you working on at the moment?

A/W23.

Is there a particular part of the process of creating a collection you especially enjoy?

As a design director, I enjoy editing at all stages of creation, keeping an eye on proportion and detail. But a collection, whether for a show or photography, requires a different kind of editing. I also enjoy working with a stylist on our collection release when we can be experimental and can exaggerate our clothes in a freer way.

Where do you go for inspiration?

At one level, when I'm walking in the countryside. But very often I find inspiration from social documentary photographs of

people in real situations, past or present. Occasionally I notice someone on the street whose style I respond to – it could simply be a group of workmen in their overalls.

Do you have a favourite item of clothing?

A pair of Levi's 'Big E' jeans that belonged to my father in the 1960s. I love the wide, straight leg style and the toughness of the denim, as well as the sentimental value.

How do you switch off?

Cooking supper with a glass of wine.

Outside of your home, what is your favourite place in the world?

Lying on an empty beach after a sea swim, being warmed by the sun.

Can you tell us a memorable view?

On the train from Suffolk back to London, the sight of the Stour Estuary and mudflats. An expansive view that never fails to disappoint, whether at high or low tide.

What are you currently reading?

I was given Alan Bennett's *Pandemic Diaries* at Christmas. I love the way he combines humour and poignancy.

What is your favourite indulgence?

A Japanese massage.

What would you serve if Wallpaper* came for dinner?

Something homemade. Like a steak and kidney pie, or a casserole.

Is there an item at home that you particularly treasure?

I have a small, framed photograph of an image I took to use up the last shot on a roll of black-and-white film. It later turned out to have enormous personal significance.

If you weren't a clothing designer, what would you be?

I don't know, but I can't imagine a job where I wasn't being creative in some way. Perhaps a gardener, but I think I would have trouble remembering the Latin names!

What one piece of advice would you give for the next generation?

Buy only what you really need.

What's next on your to-do list?

Sorting out my photographs. I have taken pictures for well over 60 years, and on several occasions I have tried but been unsuccessful in cataloguing them. ★ margarethowell.co.uk



01.



02.



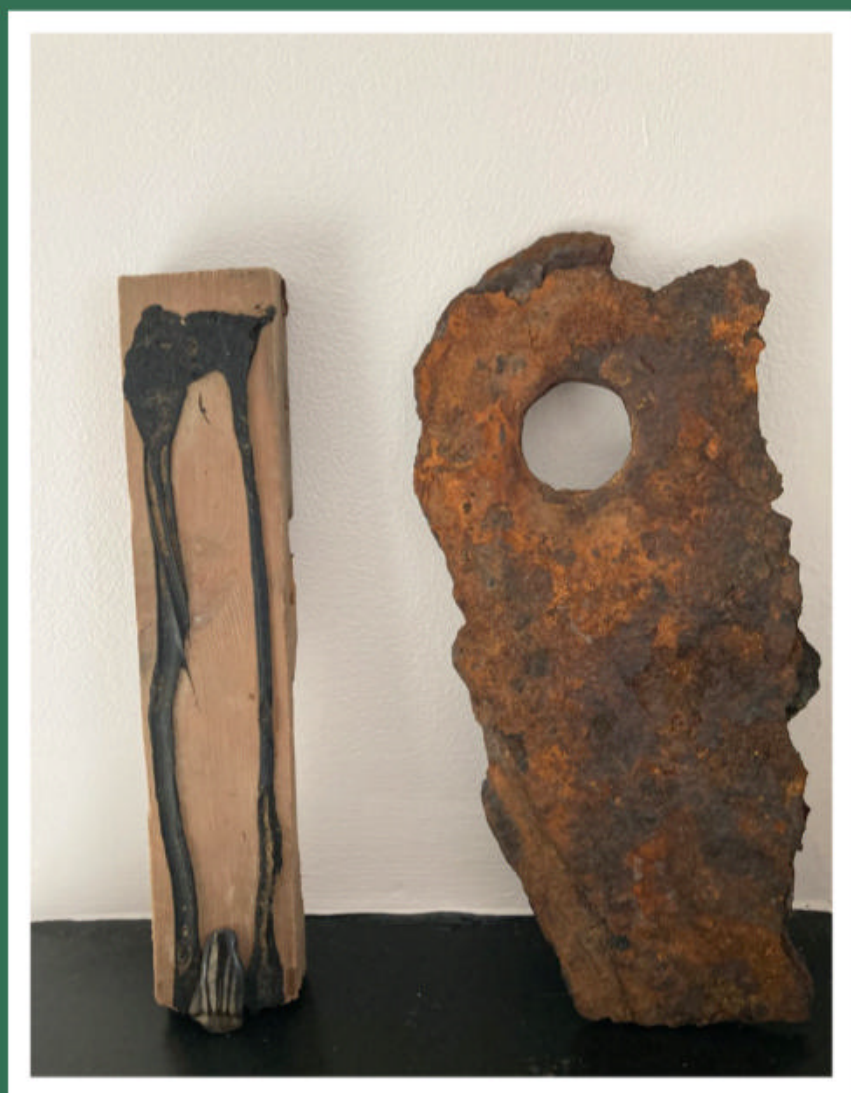
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07.

01. One of Howell's favourite photographs, *Girl Jiving, Southam Street*, 1957, by Roger Mayne. 02. Howell wearing the Levi's 'Big E' jeans that belonged to her father in the 1960s. 03 and 06. Objects found on the beach. 04. An early sketch by Howell. 05. Howell's bike and walking shoes. 07. Collected pebbles featuring naturally engraved numbers

Designaper

In bloom

Liam Lee's flourishing practice focuses on one-of-a-kind felt forms that meld together the natural and the domestic

PHOTOGRAPHY: HUGO YU WRITER: PEI-RU KEH



This page, some of
Liam Lee's hand-dyed
creations, including
the *Untitled 14* and
Untitled 12 chairs

Opposite, the artist in
his Brooklyn studio with
his *Series 01, Item 76*,
draped over his shoulder



There is a sublime, otherworldly quality to Liam Lee's organic works. The Brooklyn-based artist has shot to fame with the biophilic yet functional forms that he sculpts out of colour-saturated felt. Only five years into his practice, and at just 29 years old, the former set design assistant demonstrates a clarity and individuality well beyond his years. Working with fibres fabricated by a small wool mill in Ireland, Lee uses an intensive needle-felting process to create a variety of textile-based works. Initially producing large-format fabric panels featuring abstractions of microscopic and topographic forms, Lee soon moved into designing furniture pieces with dramatic surfaces that nod to familiar, biological forms.

'Although I really enjoyed working in set design, I didn't have my own creative outlet, so I started making textile pieces,' he recalls. He chose felt as a medium simply out of convenience: 'It's more easily contained, compared to clay or woodworking, so I just found my way to it. Shortly after making my first textile pieces, I started selling them to the Noguchi Museum shop.'

Veteran New York gallerist Patrick Parrish saw the pieces on the Noguchi Museum's Instagram and promptly messaged Lee. 'I was blown away,' Parrish recalls. 'When I reached out for a possible commission, Liam said he had been making furniture, and sent me some photos. One look and I was booking a studio visit, and on that visit I offered him two solo shows: one at Fog Design + Art in San Francisco, where SFMOMA bought a piece for its permanent collection, and one at my

gallery. I've been doing this a long time, and a talent like Liam's is something you only see a handful of times.'

Lee's furniture designs nod to biological forms, but on a larger scale. At their core, these pieces are rooted in 'the ways we related to domestic interiors during the pandemic; porous spaces we couldn't seal off completely from the outside world,' says the artist. 'I wanted to play with that notion of porosity and make the domestic interior more of a dream world, where you could experience everything happening outside while we were all trapped inside.'

The most recent additions to this body of work continue Lee's exploration of 'the relationship between architecture and the human body', a recurring theme that stems from his early interests in architectural theory while an English literature student at the University of Chicago. The sculptures incorporate motifs ranging from moss-covered stones, branches and seed pods to macroscopic landscapes and star charts.

'I think about collapsing scales,' he elaborates. 'I've also been trying to [evoke] the antiquated notion of spontaneous generation, where people didn't know where things originated from. I aim to smooth out all the surfaces to a point where you can't really tell how a piece was constructed. Even though the process is labour intensive, I want the pieces to feel like they've always existed or that they grew overnight.'

Colour plays a key role in bringing the pieces to life. Each colour combination is intuitively developed, with Lee mixing the

shades and dip-dyeing the wool himself. The subtle colour gradients, which bestow the sculptures with a glowing, unreal quality, are created by applying separate layers of dyed wool. Majestic and slightly rough to the touch, Lee's amalgams of colour, material and form engage the senses on a primal level.

'Liam has always been intent on pushing himself to take craft into new territories,' says Evan Scott, retail and merchandising manager of the Noguchi Museum. 'The dyeing has become more complex, the forms bolder. He's restless in testing how his vision can exist in more dimensions.'

In preparation for two upcoming solo shows, Lee is developing new work inspired by aquatic life. He is crocheting zinc-covered copper wire into mesh sculptures fitted over light fixtures and festooned with labradorite stones, garnets and pearls.

'It's a jumble of things, from coral and jellyfish to lampreys, an invasive species of fish in the Great Lakes. They are really creepy and look like the sandworms from *Dune*,' Lee says. 'For me, it's all about creating a dream space and evoking some type of emotional response. I think if I had gone to an art school, I probably wouldn't have gone in this direction or chosen to work with these materials in this way,' he concludes. 'But just throwing yourself into something is a good way to explore unusual ways of working.' ★

Lee's solo shows run from 8 June–21 July at Patrick Parrish, New York, patrickparrish.com, and from 28 July–12 November at Ogunquit Museum of American Art, Maine, ogunquitmuseum.org, studioliamblee.com

This page, *Untitled 11* chair. Like most of Lee's creations, it features a type of needled felt made up of 70 per cent mohair and 30 per cent wool

Opposite, far left, *Untitled* sculpture sits on top of *Untitled 02* stool. Left, the felted pieces are created over functional chair frames made of poplar plywood



Design

This page and opposite, 'Rim Lex' frames in titanium and acetate, part of the Acetanium collection, £450, by Lindberg. The frames have a spiral hinge that is a hallmark of the Danish brand; take apart any pair of Lindberg glasses and there is never a screw or rivet in sight

Photography: Neil Godwin at Future Studios for Wallpaper*



FRAME BY FRAME



Screwless and svelte, the visionary offerings of Danish eyewear brand Lindberg combine form and function to future-proof it for years to come

WRITER: TF CHAN

Though Lindberg was founded only 37 years ago, the Aarhus-based eyewear powerhouse has an aura more in common with the generations-old furniture labels that are so integral to our understanding of Danishness. Like many of their timeless designs, the original Lindberg frames were born out of necessity. In the mid-1980s, frustrated by traditional eyewear, involving screws that had to be tightened sooner or later, optician Poul-Jørn Lindberg worked with Copenhagen-based architects Dissing + Weitling to come up with a new design that would require no such maintenance. The solution came in the form of a screwless spiral hinge, which remains a cornerstone of Lindberg today.

‘Screwless eyewear is durable while providing flexibility. It’s truly unique, and the reason for Lindberg’s existence’, says Roberto Vedovotto, president and CEO of Kering Eyewear, when we speak over the phone in January. (Vedovotto’s company, which designs, develops and distributes eyewear for the likes of Gucci, Cartier, Saint Laurent and Bottega Veneta, acquired Lindberg in September 2021.) The formerly family-owned brand has quickly become the crown jewel in the eyewear behemoth’s portfolio.

Another hallmark of the brand is its pioneering use of titanium, a material more often associated with the fields of aerospace, architecture and healthcare. At the time of Lindberg’s founding, the material had just been released for commercial use. Recognising titanium’s excellent corrosion resistance, exceptional strength (it is three times stronger than stainless steel, while being 40 per cent lighter), and hypoallergenic properties, the brand used titanium for its first product, a rimless design that exists today as the Air Titanium collection. Beyond its elegant appearance, a pair of Air Titanium glasses weighs as little as 2.7g, which ensures comfort over long periods of wear. ‘It’s an ingenious use of the strength, flexibility and durability of titanium,’ says Vedovotto.

Lindberg’s most popular collection, Air Titanium Rim sees the addition of a minimalist rim to the original Air Titanium design while retaining the original spiral hinge. The Thintanium collection takes the brand’s less-is-more philosophy a step further: not only are the titanium strips thinner than before, the rims are embedded in the groove of the lenses, so the glasses are essentially rimless in appearance. ‘The collection forced

us to seek new technologies as cutting the ultra-thin design from sheets of titanium challenged what was technically possible,’ recalls Vedovotto. ‘We ended up developing state-of-the-art laser cutters that would create a sharp finish, leaving the material level and with a very polished expression.’

Having developed industry-leading ways to shape and finish titanium, Lindberg uses the material in every piece of eyewear, to ‘ensure the characteristic of lightness and a minimalist approach,’ says Vedovotto. And to cater to a wide range of customer preferences, the brand sometimes pairs titanium temples with fronts in other materials such as acetate, or buffalo horn (Lindberg won a Wallpaper* Design Award in 2015 for its use of the material, see W*191). In the case of wood, the Træ + Buffalo collection offers a choice of olive, padauk and smoked oak, while a special-edition collection, now sold out, offered a front crafted from a 6,000-year-old piece of bog oak found on the Danish island of Møn, with a distinctive dark hue that reflects its unique history. For those who seek a different kind of luxury, the Precious collection uses solid gold and platinum. One can even inset diamonds in the temple.

Vedovotto says of the wealth of options, ‘Eyewear has an enormous influence on how a person is perceived. It goes on your face and everybody sees it. It’s therefore important to understand how shapes and sizing can help you create the fashion you prefer.’

Lindberg offers ten collections, and grows its assortment by 50-60 new products twice a year (all products carry over season to season, year to year). In addition, its modular building system, rolled out in 2018, allows a customer to personalise every element of their eyewear, from colour, size and temple length to nose pads, so that ‘each customer’s final product is uniquely their own’.

Technological innovations have been critical to offering a high level of personalisation: rather than applying a coating to its titanium frames, Lindberg employs an exclusive method of colouring the material through oxidation with water and electricity. ‘This can naturally change the colour of titanium eyewear to any in the spectrum of the rainbow,’ says Vedovotto.

The list of Lindberg wearers is illustrious, including names such as Miuccia Prada, Giorgio Armani, Brad Pitt, Queen Margrethe II of Denmark, and former French president François Hollande (whose preference for

the Danish brand’s frames drew the ire of the French eyewear industry). Its clients are remarkably loyal: Vedovotto points out that 50 per cent of Lindberg eyewear is sold to existing customers, and ‘we receive messages daily from customers who have been wearing Lindberg eyewear for more than 20 years, with no intention whatsoever of changing. Once you’ve tried Lindberg, you don’t go anywhere else.’ Vedovotto has now made it a priority for the brand to push towards a younger demographic.

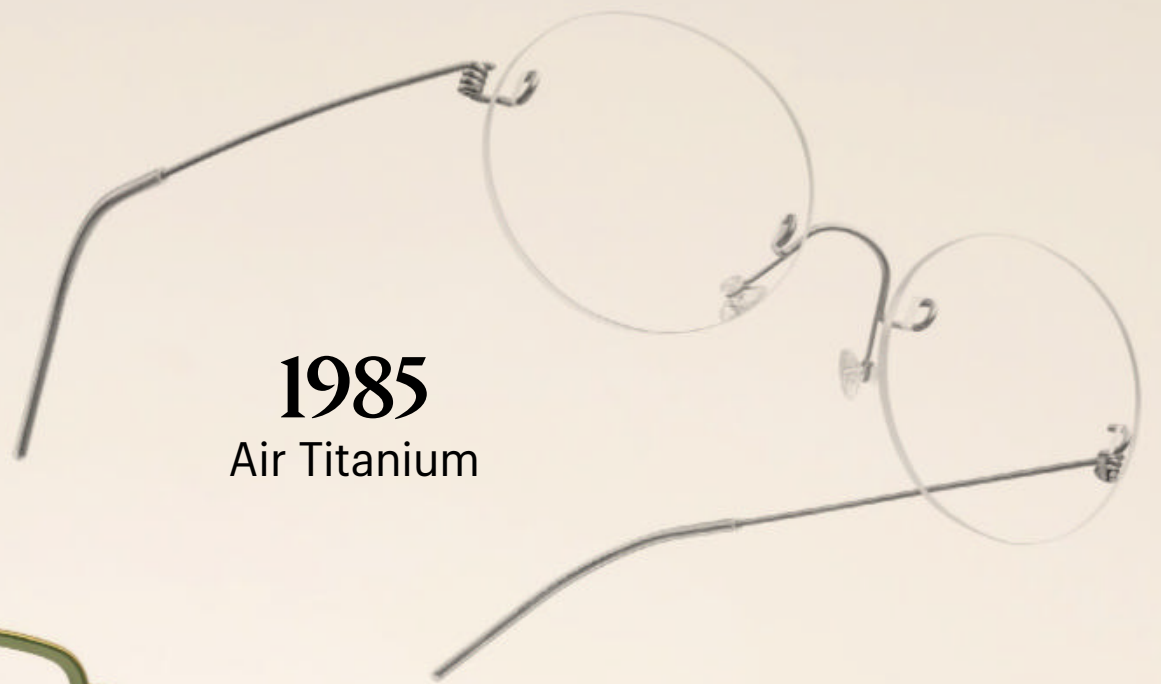
Kering Eyewear has been on a remarkable trajectory – its revenues surged from €10m in 2015 to €706m in 2021, and the projected revenue for 2022 is due to exceed €1bn (as Wallpaper* went to press, it was closing its books and therefore unable to confirm an exact figure). And while the group does not publish brand-specific revenue figures, it’s evident that Lindberg is on the up, too. The Danish brand expanded its staff (particularly its customer service and production teams) by 60 in 2022 alone; the total number of employees now stands at 800. The average tenure of production workers at Lindberg’s HQ is 15 years, with some having worked there for more than 25 years. As Lindberg grows, it will have to complement these older hands with fresh talent, trained in-house over six to 12 months. Many of them will be in their mid-20s. ‘We pride ourselves on making the training process interesting and enjoyable, particularly for the younger generation,’ says Vedovotto.

Confident in Lindberg’s performance, Vedovotto has no intention of changing a winning formula. Despite Kering Eyewear being based in Padua, Italy, Lindberg’s products will continue to be designed and manufactured in Denmark. That way, he says, ‘Lindberg has full control over the consistency of our products. It’s a way for us to ensure that we stay true to our globally recognised brand DNA.’

While Vedovotto is keen on tapping into new markets, he remains committed to Lindberg’s 100 per cent wholesale strategy, collaborating with its 6,500 retail partners worldwide (mostly high-end independent opticians), rather than developing its own stores. And beyond financial motivations, there is a democratic ethos behind his intent to bring the brand to a wider audience. As he sums up, ‘everyone who wants to have Lindberg deserves to have Lindberg.’ ★ *lindberg.com*

Clear vision

A timeline of some of Lindberg's most popular collections



1985
Air Titanium



1993
Air Titanium Rim



1997
Strip Titanium



2001
Acetanium



2011
Buffalo Titanium



2012
Now Titanium



2021
Thintanium

M E

North America's oldest, highest and largest metropolis is a magical place full of mystery and contradictions, as Marfa-based arts writers Molly Mandell and James Burke reveal

01. CASA PANI

Founded by architect Miggi Hood, mezcal brand owner Yola Jimenez and entrepreneur Marie Cazalaa, this intimate six-suite hotel is located in a revamped modernist building by Mario Pani. 'It is close to everything, but not slap bang in the cacophony and chaos of Roma and Condesa, nor the shopping district of Polanco,' Hood says of the location. Communal spaces include living and dining areas, a kitchen, and a dipping pool inspired by sculptor Valentine Schlegel. A complimentary Oaxacan-style breakfast, as well as in-room massages and an art concierge programme, elevate the experience. casapani.com

02. MERCADO JAMAICA

This covered market is a dinner party planner's dream: in addition to stalls that sell produce, meat, medicinal herbs, candles and piñatas, Mercado Jamaica is home to more than 1,000 vendors specialising in more than 5,000 varieties of plants and flowers. Local baker Odette Alpuche, of Elly y Gatsby café, says: 'I love it for many reasons, the most logical being the prices, but for me, it's really the whole experience – the colours, the smells of the flowers and plants, the quality.' Her tip? Grab a bite while you peruse. 'I never miss the quesadillas – the ones with *flor de calabaza* are my favourite in the city!' *Guillermo Prieto 45, Venustiano Carranza*

03. ESCORPIO

Run by importer Alonso Maldonado and restaurateur Jake Lindeman, Escorpio is the city's first dedicated low-intervention wine shop. Located in Colonia Juárez, it features visionary vintners from Mexico (such as Aldo Quesada and Silvana Pijoan) and around the world. While groovy tunes play in the background, the team share their expertise – the Thursday tastings are the highlight of the week. The casual, relaxed space features custom-made tiles, furniture from local design studio La Metropolitana, and occasional window signage by artist Ricardo Gonzalez of It's A Living. [@escorpiocdmx](https://www.instagram.com/escorpiocdmx)



C

04. EL CLUB DEL HIELO

Cold water swimming can be exhilarating, but also meditative and revitalising. In Mexico, where the water is always warm, Begoña García, a certified Wim Hof-method instructor, organises classes and cold plunges in unusual locations, from early 20th-century gems like Casa Versailles to modern outposts such as Grupo Habita's Hotel Condesa. 'Cold exposure and breathwork changed my life,' enthuses García. Enrol in a workshop on Instagram, and join the club for weekly access to cold plunge and sauna sessions. 'Anyone can become a member,' García insists. 'All you have to do is come with an open heart.' [@elclubdelhielo](https://www.instagram.com/elclubdelhielo)

XI



05.

05. M.A ESTUDIO

The brainchild of Melissa Ávila, this by-appointment showroom offers everything from textiles to ceramics and woven baskets created in collaboration with more than 30 artisans. A studio visit will leave any buyer not just with a great object but also a meaningful story. ‘It’s not only about supporting artisans, but also ensuring good practices and preserving ancestral knowledge,’ says Ávila, whose studio has recently moved into a bright, airy space in Edificio Humboldt. The art deco building is home to magazine *Terremoto*, fashion designer Carla Fernández and architects O’Brien Van Der Steen.

@__m.a__

06. LAGO/ALGO

On the banks of a man-made lake in Bosque de Chapultepec – a sprawling 1,600-acre park in the middle of the city – is this new, free-access cultural space. It is housed in a brutalist paraboloid dreamed up in 1964 by Leónides Guadarrama and Alfonso Ramirez Ponce, and recently updated by Naso. The design firm has stripped the interiors to shed light on the raw concrete and patina of the original structure. Lago, a farm-to-table restaurant helmed by Micaela Miguel, makes up one half of the project. The other is Algo, which offers a rotating programme curated by prominent modern art gallery OMR.

lago.com.mx



07.

07. MARTÍNEZ

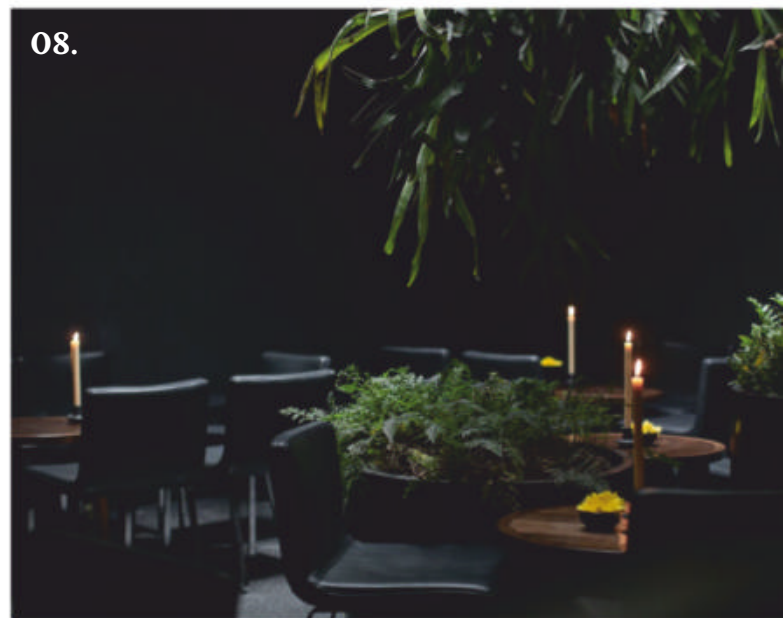
Lucho Martínez has a unique way of paying homage to both the country he’s from and those that inform him. The menu of his just-opened eponymous restaurant and wine bar takes inspiration from Parisian bistros, but uses in-season Mexican ingredients. ‘I wanted a place that showcased my approach to food and hospitality in a more casual way,’ says Martínez, whose family-run group is also behind the buzzy but more formal Em and its upstairs 686 bar. Interiors are by Sonora-based ET Studio and Chloé Mason Gray, while the glasses and plates are emblazoned with a logo designed by Carlo Canún.

luchomartinez.com, @martinez.rest

08. TICUCHI

This restaurant by renowned chef Enrique Olvera stands out for its mouthwatering menu of shared plates, small-batch Mexican spirits and exceptional music, but above all, for its staff. Bar manager Karina Arellano draws on her comprehensive knowledge of mezcales and sotoles to highlight the industry’s most skilled producers. For the full experience, these spirits are best consumed in their purest expressions (with a beer on the side), but skipping one of the bar’s expertly-made cocktails would be a shame. Try both – alongside dishes such as mole negro with squash and a succulent octopus taco.

ticuchi.mx



08.

IT



06.

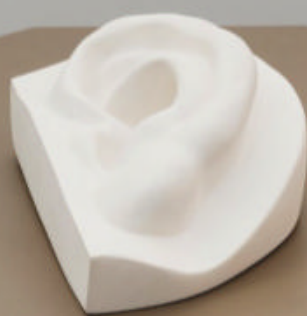
Y



Inside job

Designer James Shaw's latest creation is a delightful self-built home in east London, filled with vintage finds and his trademark extruded plastic furniture

PHOTOGRAPHY: LEWIS RONALD WRITER: ROSA BERTOLI



In Residence

This page, James Shaw in his east London home. The living room features a custom-made sofa upholstered in Kvadrat fabric, a vintage wooden stool and paintings by Gal Schindler and Anna Ilsley

Opposite, the spiral staircase's blue extruded plastic handrail created by Shaw in situ; a plaster model of the ear of Michelangelo's *David*, by D Brucciani & Co; and a neon sculpture by Jochen Holz



In Residence





Designer James Shaw had been looking for a spot to build a house in London for a while when, in 2017, he came across an overgrown plot near his flat in east London. Fast forward five years and the 60 sq m parcel has become home to him and his partner. Designed in collaboration with architect friend Nicholas Ashby, the house develops over two floors (with the living area taking over the basement, and a bedroom on the ground floor) accessed from a courtyard facing a quiet street. ‘The house design was a reaction to the irregular plot,’ Shaw explains.

Despite being largely underground, the house is designed with light in mind. ‘When I moved in, there was no staircase, no floor. It was basically a concrete shell,’ recalls Shaw. ‘And that was really nice, because it meant I could see the way the light moves, and plan it from there.’ A portion of the basement features double-height ceilings with windows on two sides, while the lower ceilinged area is equipped with circular openings that add brightness to the space. A deck with a small

plunge pool dug into the concrete extends the space with an indoor-outdoor vibe. Shaw and Ashby chose to keep the architectural elements exposed, with concrete walls and ceilings and brick pillars cohabiting with softer elements, such as expressive wood veneer over the kitchen and bedroom walls and colourful mosaic tiles in the hallway and bathroom. Shaw personally built and put together every element of the house.

To ease into the process of furnishing his new home, Shaw staged a show with Seeds Gallery, presented during London Design Festival 2022. Titled ‘Two Kettles, No Sofa’, it centred around moving in with a partner, and the decorative chaos this often brings. Among the new pieces he created was a pear-shaped table made of walnut timber, its three wooden legs sinking into shapeless, green plastic blobs (‘I was looking at floor plans of the house and laying stuff out to figure out what shape would actually make sense,’ he explains). Also from the exhibition are the bed, whose archetypal oak frame is topped »

This page, designed by Shaw, the kitchen is built out of veneered MDF, with Hi-Macs and stainless steel worktops. A vase from Dalston’s Troy Town Art Pottery sits on the sky-blue island

Opposite, the living area, with Shaw’s recycled plastic armchair, cherry console, and walnut, aluminium and plastic lamp. Artworks include photographs by Joanna Piotrowska and a painting of the snooker player Ronnie O’Sullivan by Lydia Blakeley. Vintage chairs by Börge Lindau and Bo Lindekrantz for Blå Station complement Shaw’s pear-shaped walnut dining table

In Residence

This page, left, a circular skylight above the living area. Right, Shaw and a friend working on the façade. Its textured cement render is based on a detail spotted at The Leach Pottery workshop in Cornwall

Opposite, the bedroom, with vintage chairs, a Moroccan rug, and two of Shaw's designs: a bed with recycled plastic pears and a reclaimed wood and Corian table



Shaw personally put together every element of the house, from the extruded plastic staircase handrail to the MDF kitchen

with four green extruded plastic pears, as well as a console in the living area, 'wearing' four tiny wooden shoes at the bottom of each leg.

Although he experiments with a range of materials and techniques, Shaw is best known for his pastel-hued, extruded plastic forms, which he has used to build everything from lamps, chairs and tables to a drinks trolley, and home accessories ranging from door handles to cutlery and candle holders (many of which feature throughout the house).

'I've been working with extruded plastic for nearly ten years,' explains Shaw, who graduated from the Royal College of Art's MA Design Products course in 2013 with 'Making Guns', a project comprising a trio of weapon-like design tools. 'That was me trying to figure out: how am I going to equip myself? How am I going to start a career? These tools allowed me to set up my own workshop later with this idea that the tool dictates the outcome.'

Among these tools was a gun pumping out recycled plastic into an organic stream

of material that he has since learned to shape in myriad different ways. 'The way that the plastic comes out [of the extruder gun] is just the product of the machine,' says Shaw. He describes his outcome as 'the way the plastic wants to be. We only ever see it used in a much more controlled and unified way.'

His first instinct was to explore bioplastic (an idea he's keen to revisit in his practice). 'But what immediately became apparent is that waste plastic was just this incredibly abundant thing, and companies were offering unlimited amounts to take away for free,' he says. Dubbed 'Plastic Baroque', the initial series has grown over the years, using discarded post-consumer plastic to create expressive objects that combine archetypal forms and a novel, contemporary aesthetic.

Shaw's practice has branched out into different materials, with a hands-on experimental approach that has seen him work with metal and wood in creative ways, often including the extruded plastic elements within his designs. As well as his pieces from

the 2022 LDF show, Shaw has also developed further objects specifically for the house, including a light blue plastic handrail for the spiral staircase and a large bookcase made from aluminium extrusions.

Shaw's own furniture is mixed throughout the house with pieces by designer friends such as Jochen Holz and Wendy Andreu, vintage finds and design classics, including a pair of Kartell's 'Componibili' storage units by Anna Castelli Ferrieri (used as bedside tables) and Achille Castiglioni's 'Parentesi' lamp for Flos. 'I really like the interplay between those different things,' he notes. 'I think a lot of people would have expected [the house] to be like a completely insane grotto,' half-jokes Shaw, nodding to the recognisable style of his most popular 'Plastic Baroque' works. 'But I like to give [my pieces] the space to breathe. Until living in this house, I had never really had the opportunity to live with my own work before, so it's been nice to actually get to have that day-to-day experience.' ★ jamesmichaelshaw.co.uk, nickyashby.com



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CHAMPAGNE



MARCH IS ALL ABOUT...
SIMPLE PLEASURES

p120

SHEER DELIGHTS

Creating art forms from frills, chiffon and lace

p138

SWEETNESS AND LIGHT

The wonderful world of Hermès' menswear

p146

STAYING COOL

Lightweight looks for long, hot summers

p162

CHEESY LIVING


Landon Metz's cacio e pepe



Art form

Belgian model Hannelore Knuts poses in pastels, chiffon and lace, against a visual narrative by painter Lucy McKenzie

Photography NICOLE MARIA WINKLER *Fashion* JASON HUGHES



This page, nightgown, £3,900, by **Prada**. Shoes, price on request, by **Acne Studios**. Bra, £55; tights, £110, both by **Victoria Beckham**. Gloves, £150, by **Sportmax**. Earrings, £225, by **Completedworks**

Opposite, jacket, £6,700, by **Prada**. Shoes, price on request, by **Acne Studios**. Bra, £55; tights, £110, both by **Victoria Beckham**. Gloves, £150, by **Sportmax**. Earrings, £225, by **Completedworks**





This page, dress,
€1,300; shoes, price on
request, both by **Acne
Studios**. Earrings, £4,600,
by **Sophie Bille Brahe**.
Tights, £110, by
Victoria Beckham

Opposite, top, £720;
skirt-pants, £790, both
by **Alaïa**. Shoes, price
on request, by **Acne
Studios**. Earrings, £1,550,
by **Sophie Bille Brahe**

Top, price on request,
by **Jil Sander by
Lucie and Luke Meier.**
Gloves, £145, by
Cornelia James.
Tights, £23, by **Falke**





Fashion

This page and opposite, dress; dress (worn underneath); gloves; earrings, all price on request, by **Bottega Veneta**







Left, top, £23,200, by
Loewe. Gloves, £145,
by **Cornelia James**

Fashion



Above, dress, £1,890;
bra, £55; tights, £110, all
by **Victoria Beckham**.
Sunglasses, £515, by
Gucci. Earrings, £295,
by **Completedworks**

Opposite, top, £720; skirt,
£680; bra, £750; shorts,
£650, all by **Miu Miu**.
Gloves, £150, by **Sportmax**.
Earrings, £225, by
Completedworks





Fashion

Left, jacket, £5,100, by **Valentino**. Gloves, £150, by **Sportmax**. Earrings, £225, by **Completedworks**



Fashion

Below, jacket, £8,440; shorts, £1,525, both by **Chanel**. Gloves, £150, by **Sportmax**. Tights, £13, by **Calzedonia**

Opposite, dress, £880, by **Sportmax**. Shoes, price on request, by **Acne Studios**. Earrings, £1,550, by **Sophie Bille Brahe**. Tights, £23, by **Falke**

For stockists, see page 161



Model: Hannelore Knuts at Hakim Model Management

Casting: William Lhoest

Hair: Maarit Niemela at Bryant Artists using Amika

Make-up: Victoria Martin using Rationale

Fashion assistant: Lucy Proctor

Photography assistants: Charlie Jade Walker, Gyöngyi Bagyinka

Digital operator: Jeanne Buech

Shot on location at Cabinet Gallery, London. Tableaux courtesy of the artist, Cabinet Gallery and By Art Matters



Street Vitrine II (Niche),
by Atelier EB, part
of the 'Approval of the
Committees' show at
London's Cabinet Gallery



OFF THE WALL

Avant-garde artist Lucy McKenzie explores the interplay between fashion and art

Everything that Lucy McKenzie does luxuriates in the tension between art and fashion. 'An art education teaches you to want to understand how you function within a system and to make decisions about autonomy or independence,' she says. 'I want to apply the same kind of rigour to fashion, to understand how it's distributed, and why we end up wearing the things we do.'

In 2007, McKenzie formed Atelier EB (Edinburgh Bruxelles) with designer Beca Lipscombe, with the aim of placing art and fashion design on an equal footing. Since 2011, the pair have been operating as a fashion label, using local production methods and alternative forms of distribution and display. During lockdown, McKenzie worked on a series of murals for La Verrière, an exhibition space supported by Fondation d'Entreprise Hermès, which is located behind the brand's store in Brussels. Inspiration came from a 2017 trip to Mexico City, where McKenzie had been impressed by the immense scale and civic ambition of Diego Rivera's murals, as well as accounts of his large-scale mural for Manhattan's Rockefeller Center. Commissioned in 1932, this was chiselled off

the wall two years later due to Nelson Rockefeller's objection to its communist sensibilities. McKenzie's own monumental historical panorama, dedicated to the history of fashion and evolving perceptions of the female body, went up with less brouhaha.

The mural is the perfect format for McKenzie because it requires an enthusiasm for satire and narrative. 'I'm attracted to almost all forms of painting that are away from the easel paintings you encounter in a gallery. As a younger person, I was someone who organised events in my studio and always liked the idea of connecting painting to real life, something vivacious and juicy.'

In November last year, her artworks came to London's Cabinet Gallery. Titled 'Approval of the Committees', the show included two tableaux, *On The Prowl* and *House of Prototypes*, each made up of five large panels. One panel showed the journey of a dress being made under the Soviet system of fashion. Another considered modernism's fractious relationship with individualism and dress. Another imagines a meeting between women designers. Lipscombe and her daughter are handing flowers to Bonnie

Cashin. Henriette Nigrin (a designer in her own right but known mostly as 'Fortuny's wife') is sitting at a table with Veronique Branquinho, Claire McCardell, Jeanne Lanvin and Elizabeth Hawes. McKenzie herself is at the back chatting to Betty Kirke in her studio scrubs. 'It's this utopian idea of a fashion class, the opposite of students being dictated to; this perfect scene of knowledge being exchanged over a glass of wine.'

McKenzie is also interested in the changing context of her work. Large-scale canvas paintings made in isolation, once installed in a gallery tucked behind a luxury boutique, have now become the backdrop to our S/S23 womenswear editorial featuring model Hannelore Knuts. 'I love how great it is when you see an Erwin Blumenfeld shoot from 1945 of a model posing in front of something by Duchamp,' she says. 'There is a kneejerk reaction within the art world to say that you're belittling art by reducing it to décor, but I have so much respect for fashion photography, design, modelling and magazine culture. I'm glad that I get to be part of that in a little way.' ★ **Dal Chodha**
lucymckenzie.com, ateliereb.com, cabinet.uk.com



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All clothing by **Hermès**

Above left, Laïd wears jacket, £3,900; shirt, £690; trousers, £750; hat, £335; sandals, £680

Above right, Laïd wears jacket, £2,700; shirt, £510; top, £750

Opposite, Noah wears top, price on request; jacket, £900; trousers, £850; necklace, price on request

During her 35 years as artistic director of Hermès' men's universe – the longest tenure of any current creative director in Paris – Véronique Nichanian has entered the house's historic archive only twice. She is steadfast that her vision is one of forward movement – each collection, she insists, is about looking ahead, never back. 'We don't have the same materials, we don't have the same life,' she says. 'So we are always thinking: what is the classic of tomorrow?'

It has made Nichanian an undeniable force with an innate understanding of Hermès and a fastidious approach to creating a garment, which can hinge on centimetres of cloth ('a centimetre can change the entire cut of a pair of trousers'). At the centre of her approach is the assertion that Hermès, while synonymous with Parisian luxury and craft, should nonetheless retain a feeling of *joie de vivre* – never stuffy, and always a pleasure to wear. 'I think fashion should be light and fun,' she says. 'I want to bring happiness to people – in the sensuality of the fabric, or the colour, or something that makes you say "wow".'

Nichanian has worked for more than 20 years from the same office in Hermès' central

Paris headquarters – womenswear and the majority of the house's other métiers are based in Pantin, just outside the city – which also incorporates the house's flagship store on Rue du Faubourg Saint-Honoré. The corner location affords an enveloping view of the street's towering Haussmann buildings on one side, and the Place de la Concorde on the other. Nichanian calls it her 'territory'.

Next door sits a small design team, some of whom have worked with Nichanian for a very long time. Her approach is intuitive, usually beginning with a colour card, which she then talks over with the team. 'They know me very well,' she says. 'To their first ideas, I say, "yes", "no" or "why not? Let's try".' It's a very open discussion. As we speak, they are completing the A/W23 collection, though Nichanian says that the changing seasons only mark subtle shifts in the evolution of her vision. When it comes to the show itself – where Nichanian works alongside the house's other métiers, such as footwear or accessories – she says she is like 'an orchestra [conductor], bringing everybody together'.

Diminutive, with a neat brown bob, Nichanian was born in Paris, a city she

credits for immersing her in colour and print. Her parents, she says, had no interest in fashion, so much of hers was gleaned from looking at people on the street. She became interested in clothing while at school, her early experiments with fashion born from a desire to push against the grain. 'I wanted to be different,' she says. 'I would make a bizarre skirt, but I was happy. I liked it when the other girls noticed what I was wearing.' It's part of the reason she enjoys working with younger people in the studio with a similarly offbeat approach. 'They can express themselves as a man wearing a skirt or having pink hair. I love that these new designers follow their own direction – it's making what we can express in menswear wider and wider.'

After graduating from L'École de la Chambre Syndicale de la Couture Parisienne in 1976, Nichanian's career began at Italian fashion house Nino Cerruti, working for the first time on menswear collections (her studies had always focused on womenswear). Cerruti came from a line of textile industrialists; fabric was central to his approach, evolving the production process with new factory models and »



LIGHT WORK

Inside the menswear universe of Hermès' Véronique Nichanian,
where fashion is both fun and a pleasure to wear

Photography GUY BOLONGARO *Fashion* JASON HUGHES *Writer* JACK MOSS





Above, Laïd wears top, £750; trousers, £850. Noah wears top, price on request; trousers, £750; necklace, price on request. Bangali wears top, £750; trousers, £850; bracelet, price on request
Opposite, Noah wears shorts, £600; sandals, £680. Bangali wears jacket, £3,000; trousers, £900; sandals, £680. Laïd wears top, £2,250; shorts, £600; sandals, £680



‘People say, “Oh, you design menswear, it’s so boring”. But it’s not. If I was bored, I would do something else’

incorporating technical elements, like tiny amounts of stretch lycra, into traditional tailoring weaves. Nichanian was fascinated. ‘I was less than 20 years old. They’d think “Oh, she’s sweet”, and start explaining things to me, about the fabrics, and I was just so aware. I wanted to know everything.’

Joining Hermès in 1988, she continued to experiment with fabrics. ‘I remember the first time I said I wanted to do linen, but stretch linen, and was told it was impossible,’ says Nichanian. Luckily, Jean-Louis Dumas, the then-artistic director and great-great-grandson of founder Thierry Hermès, gave her complete creative freedom, a luxury she is still afforded today under his son, artistic director Pierre-Alexis Dumas. ‘It’s about freedom and passion. All my friends who are in fashion are jealous of me. If I don’t want to do a jacket, I don’t do a jacket. I think this is key to keeping the creativity and savoir-faire.’

A recipe for a Nichanian menswear collection is deceptively simple: the perfect balance between colour, texture and shape, and a refinement of the way these elements

interplay with one another when the wearer is in movement. She insists that she never feels restrained by the rules of menswear and having to design primarily within a canon of archetypal garments – traditionally, menswear is less inclined to the same creative flights as womenswear – calling it instead ‘an exercise of style’. ‘I think it’s interesting to find the right proportions – there is a black sweater and then there is an ugly black sweater. There are so many different types of trousers, so many different details, it’s a very wide world. People say, “Oh, you design menswear, it’s so boring”. But it’s not. If I was bored, I would do something else.’ The menswear garments she believes are essential are a beautiful coat, a simple white shirt and a sweater (‘knitwear is so modern’).

Nichanian’s S/S23 collection was shown last June in Paris’ Manufacture des Gobelins, a historic tapestry factory, dating from 1663, that once supplied the French royal courts. The set design, by French director Cyril Teste (who created a series of films alongside Nichanian to display her collections during

lockdown), featured a long trail of coloured canvas, which ran from a window and along the runway, ‘before disappearing, as if diving, through a workshop’. The collection itself, Nichanian says, returns once again to that idea of levity, beginning with ‘thinking about holidays, and summer in the city, and this feeling of lightness in the colours, the fabrics’.

As such, a sweetly evocative palette – ‘lemonade, lagoon, lilac, bubblegum, melon’ alongside white, khaki and tonal shades of grey – conjured up feelings of escape, memories of holidays past. Setting sun motifs emerged on cashmere and cashmere-silk knits, while a version of the house’s ‘Haut à Courroies’ bag came with distorted checks, mimicking swimming pool tiles as seen through water. Asked how she hopes somebody might feel in her clothing, Nichanian remembers meeting a client who had purchased one of her jackets. ‘He said to me: “I’m sure you knew me when you designed that jacket”. I thought, oh my god, what a compliment. He had found exactly what he was dreaming of.’ ✱ [hermes.com](https://www.hermes.com)



Above, Bangali wears shirt, £1,900; turtleneck, £1,500; trousers, £750; sandals, £680
Opposite, Noah wears top, £750; shorts, £600; hat, £680. Laid wears jacket, £2,700;
shorts, £650. Bangali wears jacket, £750; shorts, £700

Fashion



Models: Laïd Ghellab at
Chapter Management,
Noah Burke at Milk Management,
Bangali at Models 1

Casting: Svea Casting

Hair: Maarit Niemela
at Bryant Artists

Make-up: Rebecca Davenport

Manicure: Sasha Goddard
at Saint Luke Artists

Photography assistant:
Callum Su

Fashion assistant:
Kris Bergfeldt



Above, Bangali wears top, £750; shorts, £600; sandals, £680; bracelet, price on request. Noah wears jacket, £2,350; top, £750; shorts, £750; necklace, price on request. Laid wears top, £1,550; trousers, £650; sandals, £680

Opposite, Laid wears jacket, £3,900; shirt, £690; hat, £335

Fashion

BLUE SKY THINKING

We're staying cool by the pool in our Californian midcentury retreat

Photography NIALL O'BRIEN *Fashion* BEN SCHOFIELD





This page, top, price on request, by **JW Anderson**. Trousers, £920, by **Fendi**

Opposite, top, price on request, by **Stefan Cooke**. Trousers, £790, by **Dion Lee**. Shoes, £830, by **Valentino Garavani**

Fashion

This page, jacket,
£1,350; shorts, £1,350,
both by **Prada**

Opposite, shirt, £550;
shorts, price on request,
both by **Loewe**







This page, top,
£1,300, by **Dior**

Opposite, jacket, £2,270;
shorts, £320; trousers,
£1,140, all by **Gucci**



Fashion

This page, top, £1,950;
shorts, £1,450,
both by **Valentino**

Opposite, shirt, £1,105;
trousers, £1,105, both
by **Saint Laurent by
Anthony Vaccarello**.
Shoes, £830, by
Valentino Garavani





Fashion

Right, cummerbund, £525; trousers, £550, both by **Dries Van Noten**





Fashion

This page, trousers, £950; underwear, £20, both by **Dolce & Gabbana**

Opposite, top, £680; shirt, £820; trousers, £980, all by **Miu Miu**. Shoes, £830, by **Valentino Garavani**. Socks, £35, by **Pantherella**







This page, top; trousers,
both price on request,
by **Courrèges**

Opposite, jacket, £1,750,
by **Celine Homme**

Model: Karim Turk
at IMG Models

Casting: Svea Casting

Grooming: Michelle Harvey
at Opus Beauty using
Phyto and Skinceuticals

Fashion assistant:
Kit Swann

Thanks to Downtown
LA Proper Hotel

Shot on location at
Clear Oak, Encino,
by Woods + Dangaran
(see page 160)





OUTSIDE EDGE

A restored midcentury residence with mountain views makes a magical backdrop for our fashion story

Californian modernist architecture is emblematic of its way of life, embracing the state's year-round sunshine and love of the outdoors with its glass-boxed horizontality. The 20th-century bungalows that dot Los Angeles are a case in point, designed to be warm and flexible, and often built with natural materials. Clear Oak, in the San Fernando Valley neighbourhood of Encino, is one such example. The home, which once belonged to Bing Crosby's manager, has recently been refreshed by local architecture studio Woods + Dangaran, whose Desert Palisades project we named Best Private House in our 2023 Design Awards. With wraparound views of the San Gabriel and Santa Susana mountains, the residence, spanning 4,800 sq ft, brings together open spaces with a generous entertainment deck, an infinity pool and native plants and trees, alongside minimalist interiors, filled with art and midcentury furniture and influences that link back to the home's 20th century origins. Subtle adjustments in lines and openings, including a

straightening of the roofline and a gentle enlargement of windows and doorways, have allowed the residence to pay homage to its origins while shifting more towards the vistas and adapting to its owner's fondness for entertaining. The team was headed by partners Brett Woods and Joseph Dangaran, whose joint portfolio features more modernist wonders, including the 1965 Craig Ellwood-designed Moore House, and Carla Ridge, a new-build home that interprets the region's rich architectural heritage for the 21st century. The architects' careful hand and extensive experience in the genre has resulted in Clear Oak already scooping up multiple awards, including a citation in the Residential category at the AIA (American Institute of Architects) Los Angeles, and the Chicago Athenaeum Museum's American Architecture Award. And it's clear that this elegant redesign ensures it will continue to offer both a warm domestic haven and a covetable space for socialising for years to come. ★ **Ellie Stathaki**
woodsangaran.com

Above, top, £1,085; trousers, £1,140, both by **Ferragamo**

For stockists, see opposite

Acne Studios
acnestudios.com

Act No. 1
actni.com

Alaïa
maison-alaia.com

Andreadamo
andreadamo.it

Bottega Veneta
bottegaveneta.com

Calzedonia
calzedonia.com

Celine Homme
celine.com

Chanel
chanel.com

Christopher Kane
christopherkane.com

Church's
church-footwear.com

Completedworks
completedworks.com

Cornelia James
corneliajames.com

Costume Studio
costumestudio.co.uk

Courrèges
courreges.com

Dion Lee
dionlee.com

Dior
dior.com

Dolce & Gabbana
dolcegabbana.com

Dries Van Noten
driesvannoten.com

Durazzi Milano
durazzimilano.com

Falke
falke.com

Federico Cina
federicocina.com

Fendi
fendi.com

Ferragamo
ferragamo.com

Goossens
goossens-paris.com

Gucci
gucci.com

Hermès
hermes.com

Homme Plissé Issey Miyake
isseymiyake.com

Iittala
iittala.com

**Jil Sander
by Lucie and Luke Meier**
jilsander.com

Jordanluca
jordanluca.com

JW Anderson
jwanderson.com

Loewe
loewe.com

Louis Vuitton
louisvuitton.com

Missoni
missoni.com

Miu Miu
miumiu.com

Pantherella
pantherella.com

Paul Smith
paulsmith.com

Prada
prada.com

**Saint Laurent
by Anthony Vaccarello**
ysl.com

Sophie Bille Brahe
sophiebillebrahe.com

Sportmax
sportmax.com

Stefan Cooke
stefancooke.co.uk

Tabayer
tabayer.com

Ugo Paulon
ugopaulon.com

Valentino
valentino.com

Victoria Beckham
victoriabeckham.com

Vitelli
vitelli.eu



Bangali wears shirt, £1,900; turtleneck, £1,500; trousers, £750; sandals, £680, all by **Hermès**, see page 138

LANDON METZ'S Cacio e pepe

#140



The key to a successful cacio e pepe, says New York-based artist Landon Metz, 'is for each ingredient to be of the highest quality: punchy peppercorns, unsalted butter, a sharp pecorino Romano.' Like Metz's pared-back paintings, which involve the application of thin washes of acrylic dye onto raw canvas, his favourite dish is proof that the

precise execution of a simple formula can yield remarkable results. It's about 'stripping back the noise to have a raw experience with life. I'm interested in experiences that manage to transcend the sum of their parts,' he says. 'Sometimes the simplest things can be magic.' landonmetz.com, waddingtoncustot.com. For Metz's recipe, see Wallpaper.com *

'Buildtech/2.0' matte tile in Midnight, price on request, by Florim, florim.com

Photography: Neil Godwin at Future Studios for Wallpaper*



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